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CATALOGUE OF THE
ELISABETH SEVERANCE PRENTISS
COLLECTION

BEQUEST OF
ELISABETH SEVERANCE PRENTISS

1944



ELISABETH SEVERANCE PRENTISS

1865-1944



8. THE DECLARATION OF LOVE

NICOLAS LANCRET

CATALOGUE OF THE
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CATALOGUE OF THE
ELISABETH SEVERANCE PRENTISS COLLECTION
BEQUEST OF ELISABETH SEVERANCE PRENTISS, 1944

WHEN the Museum opened in June, 1916, the first great gifts were the Collection of Arms and Armor given by Mr. and Mrs. John L. Severance, and the series of eight tapestries hung in the Armor Court, depicting the story of Dido and Aeneas, given by his sister, Elisabeth Severance Allen Prentiss, the then Mrs. Dudley P. Allen, in memory of her husband, Dr. Allen.

During the years that followed and after her marriage to Francis F. Prentiss, Mrs. Prentiss continued to contribute generously in interest and in money. She aided materially the General Endowment Fund Campaign in 1922. She was a generous member of the Friends of The Cleveland Museum of Art, an organization which added many important pictures to the Museum collection. In 1930, with Mr. Prentiss, she presented two Spanish sculptures of the beginning of the thirteenth century. She was unfailing in her support of the Cleveland artist and craftsman.

Now, by bequest, the Museum comes into possession of a magnificent group of sixteen pictures. In addition, there is a remarkable group of French eighteenth-century furniture; sculptures by Clodion and Falconet; and three tapestries. There is, as well, an excellent series of prints and Chinese ceramics.

Finally, by the terms of her will, the Museum receives one quarter of her residuary estate to be known as the Elisabeth Severance Prentiss Fund, the income thereof to go "to The Cleveland Museum of Art for its general purposes." This very considerable fund and the extraordinarily generous terms on which it was left, without hampering restrictions of any kind, are a tribute to the broadness of vision and the generosity of purpose of a great public servant.

This catalogue has been planned to record in permanent form this magnificent bequest. The format is similar to that used for the collection bequeathed by Mrs. Prentiss's brother, John L. Severance, a catalogue which she herself made possible. Together, these two catalogues are a record of the rare generosity of a family whose understanding of quality was remarkable. They loved beauty in every form and they were anxious that the objects which had been their joy should lead others on the same high voyage of adventure.

WILLIAM M. MILLIKEN

PAINTINGS IN THE PRENTISS BEQUEST

Mrs. Prentiss's collection of paintings represents the choice of one who was aware of the intrinsic value of her selections as works of art and who possessed a catholic taste coupled with an instinct for acquiring objects which, when associated with one another, produced a notably pleasing effect.

Of the five Italian pictures, "The Coronation of the Virgin," (*Cat.* No. 1, Pl. I), of the School of Fra Angelico is the earliest. Those critics who contend that the picture is by the master in his youthful days are correct in the period of its painting, since in all probability it was contemporary with Fra Angelico's youth, even if not by his hand. A comparison of the treatment of faces, general color scheme, and, specifically, the fretted background of this example with the same elements in pictures in the National Gallery, London, tends to confirm this assumption.

Following this panel is the Pintoricchio, "Madonna and Child" (*Cat.* No. 11, Pl. I), dating around the year 1500, which shows the traditional Umbrian style with the soft, airy stillness in the landscape, predominantly blue and hazy, and all the features of the composition characteristically outlined in gilt.

About the same date is an unusual theme, "The Expulsion of Hagar" (*Cat.* No. 13, Pl. IV), by the Florentine, Cosimo Rosselli, whose panels are comparatively unfamiliar. This subject may have formed part of a series or have been the wing of an altar; in it Rosselli combines the sober qualities of the Florentine *quattrocento*, as found in Ghirlandaio, with the poetic graces introduced by Botticelli, embellishments which are seen in the flowing draperies of the figures and the general feeling of motion in the composition. Rosselli was also influenced by Perugino.

The High Renaissance is manifested in two pictures: a replica of the Naples "Madonna and Child" (*Cat.* No. 9, Pl. III), by Luini; and a very fine and almost unique portrait by Andrea del Sarto (*Cat.* No. 14, Pl. II). This latter picture gives evidence of its date by the French costume of the subject, and can only have been achieved around 1519 when Andrea was in Fontainebleau painting for Francis I. The sitter is unknown, though it is not beyond the realm of possibility that the problem of identity may someday be solved. There are features in the picture which confirm the attribution to Andrea as unmistakable; and the



II. MADONNA AND CHILD

PINTORICCHIO



I. THE CORONATION OF THE VIRGIN
FRA ANGELICO DA FIESOLE (SCHOOL OF ?)



14. PORTRAIT OF A FRENCH LADY

ANDREA DEL SARTO



9. MADONNA AND CHILD

BERNARDINO LUINI



13. THE EXPULSION OF HAGAR COSIMO ROSSELLI

general dignity of the portrait makes it an outstanding example.

North of the Alps at this period Holbein painted in Basle; and subsequently he went to England, probably on the advice of Erasmus. Among the pictures done on that first sojourn were the portraits of eminent servants of the king, Henry VIII, to whom Sir Bryan Tuke, the subject of the Prentiss picture (*Cat.* No. 7, Pl. V), was special secretary. Several versions of this portrait exist, this particular one coming directly from the family of the sitter. Of similar style and slightly later date, 1545, is the Mielich portrait of Frau Pancraz von Freyberg zu Aschau (*Cat.* No. 10, Pl. VIII). The velvety blacks and clear whites give a degree of elegance to German portraits of this type, an elegance, be it said, of its own provincial kind and in sharp contrast to the sophistication of such a portrait as that by Andrea del Sarto.

The Dutch painters of the seventeenth century reinterpreted the foregoing styles and traditions. Rembrandt's "Portrait of a Lady" (*Cat.* No. 12, Pl. VI) in the Prentiss Collection is an early picture, dated 1635, and is painted in the chiaroscuro originated by Rembrandt, a scheme in which lighting is artificially arranged to produce deep shadows. This picture combines the exactitude of a careful likeness with an analysis of personality which is subtle in its understanding and penetration and foreshadows Rembrandt's later masterly achievements of this kind. The seventeenth-century Dutch were a bourgeois society who appreciated the contemporaneous elegancies more traditional with their surrounding neighbors; thus, a frank debt to Velázquez is visible in Gerard Terburg's "Portrait of a Lady Standing" (*Cat.* No. 15, Pl. VII). Yet Terburg did not copy Velázquez's style, but interpreted his subject in his own individual manner as is seen in the jewel-like perfection of treatment of this and other pictures. Though small in scale, the severe composition has dignity and forceful simplicity.

Considering Mrs. Prentiss's collection as a whole, it is evident that the eighteenth-century French School was her chief concern, and in keeping with the fine examples of furniture and sculpture of that period in her collection are two pictures of the early part of the century, a canvas by Watteau called, "The Rural Wedding" (*Cat.* No. 16, Pl. X), and one by his pupil, Nicolas Lancret, "The Declaration of Love" (*Cat.* No. 8, frontispiece in color). Of the former subject, Watteau did three

versions: one in the Soane Museum, London; the second in the Prado, Madrid; and the third, recorded only in a copy, in the collection of the Baron Alfred de Rothschild, London. The Prentiss version is very close to this latter treatment of the theme, and though it is a picture which has suffered from time, it gives evidence of being definitely by the hand of the master; perhaps the original of the copy in the Rothschild Collection, it has remained unmentioned only because it was long buried in English private collections and because of its altered condition. The Lancret is a *fête galante* type, thoroughly characteristic of the French eighteenth century; beautiful in the ultra-refinements of its composition and in its handling of paint, the picture is as gay and frivolous as the polished society it depicts.

Among the pieces in the English School in the Prentiss Collection are two Gainsborough canvases, one a landscape (*Cat.* No. 4, Pl. IX), in the artist's early manner, idyllic in the spirit of the work of the Italian seventeenth century; the other, a "Portrait of Mrs. Wise" (*Cat.* No. 5, Pl. VIII), probably painted in the latter part of the eighteenth century after Gainsborough's sojourn in Bath. Besides these two canvases there is a landscape (*Cat.* No. 2, Pl. IX), by Constable, done at the end of the first quarter of the nineteenth century, a picture influenced by the realism of the Dutch style. Constable, taking his cue from Hobbema and Rembrandt, formed the link between the Dutch landscape painting and the vigorous developments which occurred in the nineteenth century in France. From the France of this period is the fine landscape (*Cat.* No. 3, Pl. X), by Corot, which, although owing a debt to the Italian spirit, nevertheless derived much of its original impetus from the style of Constable and the English landscapists.

HENRY S. FRANCIS



7. PORTRAIT OF SIR BRYAN TUKE, SECRETARY TO HENRY VIII
HANS HOLBEIN THE YOUNGER



12. PORTRAIT OF A LADY

REMBRANDT HARMENSZ VAN RIJN



15. PORTRAIT OF A LADY STANDING

GERARD TERBURG



10. PORTRAIT OF MARIA VON KITSCHER, FRAU PANCRAZ
VON FREYBERG ZU ASCHAU HANS MIELICH



5. PORTRAIT OF MRS. WISE
THOMAS GAINSBOROUGH

CATALOGUE OF PAINTINGS

ANGELICO DA FIESOLE, FRA (SCHOOL OF ?), ITALIAN, FLORENTINE, 1387-1455

1. THE CORONATION OF THE VIRGIN. (PLATE 1).

Tempera on panel. Height 10 $\frac{5}{8}$ "; width 14 $\frac{5}{8}$ ".

Acc. No. 44.79

COLL.: Count Alessandro Contini-Bonacossi, Rome.

EXH.: Cleve. Mus. of Art, 1936, 20th Anniv. Exh., No. 112.

The picture is attributed to Fra Angelico by Roberto Longhi, Georg Swarzenski, Frank Jewett Mather, and August Mayer, in letters in the Museum's possession. All attribute it to his early period when under the influence of Lorenzo Monaco and Gentile da Fabriano. Longhi is more precise in dating it between 1425 and 1430. The picture can be associated with the "Adoration of the Magi," No. 582, and "The Origin of the Dominican Habit," No. 3417, both of which are in the National Gallery, London, and are attributed to the School of Fra Angelico.

The Prentiss panel is certainly contemporary with, or directly from the workshop of, the master himself. Fra Angelico is the last exponent of Gothic painting in Florence before the Renaissance. The change began to be apparent in his style about 1433, and his last period is in the new Renaissance mode. In his own career he bridged the gap between the two styles.

CONSTABLE, JOHN, ENGLISH, 1776-1837.

2. LANDSCAPE ON THE STOUR. (PLATE IX). *Withdrawn. 4/67*

Oil on canvas. Height 24 $\frac{3}{8}$ "; width 29 $\frac{7}{16}$ ".

Acc. No. 44.81

COLL.: E. J. Kidman, Australia.

LIT.: "Our Plates," *Connoisseur*, Jan., 1911, p. 50 (frontispiece in color).

Constable was a pioneer of modern, naturalistic landscape painting. He was much influenced by the Dutch seventeenth-century landscapists, particularly Hobbema.

The Prentiss example appears to date around 1825, and is comparable to the earlier "The Hay-Wain" of 1821 or the "Dedham Vale" of 1828. "The Hay-Wain" was shown in the Louvre in 1824 at the Paris Salon and created a sensation among both painters and public. The impact of this picture initiated a wave of experiments which affected the whole course of nineteenth-century landscape painting.

COROT, JEAN BAPTISTE CAMILLE, FRENCH, 1796-1875.

3. VILLE-D'AVRAY, A PEASANT CUTTING REEDS IN A SWAMP. *Ville-d'Avray, paysan coupant les roseaux de l'étang.* (PLATE X). Signed: COROT, lower right.

Oil on canvas. Height 23"; width 39".

Acc. No. 44.80

COLLS.: A. Hermann (Sale, 1879, No. 4); M. Goupil; J. Quincy Shaw, Boston.

Lit.: A. Robaut, *L'Oeuvre de Corot*, 1905, Vol. III, No. 1541 (ill. opp. p. 106).
An excellent example of Corot's later style, painted near his home at Ville-d'Avray between 1865 and 1870.

GAINSBOROUGH, THOMAS, ENGLISH, 1727-1788.

Withdrawn from
MA collection
5/67

4. PASTORAL LANDSCAPE. (PLATE IX).

Oil on canvas. Height 25 $\frac{1}{4}$ "; width 30".

Acc. No. 44.83

COLLS.: Private Collection, Bath, England; Carfax Gallery; Scott and Fowles (bought on the advice of Roger Fry).

A landscape of Gainsborough's earliest period. Thomas Gainsborough, born of humble parents, the youngest son of a clothier, lived to become the painter of the fashionable world of England. In 1768 he was one of the thirty-six original members of the Royal Academy. In 1774 he returned for a second sojourn in London after a considerable stay at Bath, and set up at Schomberg House, a noble mansion in Pall Mall. In 1779 he was at the very height of his fame; all the eminent men of the day sat to him, and he was the favorite painter of the king and royal family.

GAINSBOROUGH, THOMAS, ENGLISH, 1727-1788.

5. PORTRAIT OF MRS. WISE. (PLATE VIII).

Oil on canvas. Height 30"; width 25".

Acc. No. 44.82

COLL.: Family of the sitter until 1915.

EXH.: Royal Acad., Burl. House, London, 1778, No. 118.

Mrs. Mary Wise, daughter of Mrs. S. Wathen, married, in 1776, H. C. Wise, Esq., High Sheriff of Warwickshire, who died in 1805.

HARPIGNIES, HENRI JOSEPH, FRENCH, 1819-1916.

6. THE RIVER LOIRE AT NEVERS, *La Loire près Nevers*. Signed and dated: H. HARPIGNIES, 1911, lower left.

Oil on canvas. Height 26"; width 32 $\frac{1}{4}$ ".

Acc. No. 44.84

COLL.: Robert J. Edwards, Boston.

Note in the painter's handwriting: "*Je suis tres heureux de voir ce tableau 'La Loire près Nevers' dans la collection de Madame Dudley P. Allen, Cleveland, (Ohio). J'aime beaucoup cette oeuvre que j'ai peinte avec grande joie.*" Signed: H. HARPIGNIES, JUNE, 1915.

HOLBEIN THE YOUNGER, HANS, GERMAN, 1497-8 to 1543-4.

7. PORTRAIT OF SIR BRYAN TUKE, SECRETARY TO HENRY VIII. (PLATE V).

Inscribed: NVN QVID NON PAVCITAS DIERV MEO RV M FINIETVR BREVI? ("Are not my days few? Cease then, and let me alone, that I may take comfort a



4. PASTORAL LANDSCAPE

THOMAS GAINSBOROUGH



2. LANDSCAPE ON THE STOUR

JOHN CONSTABLE

Withdrawn. 4/67



3. VILLE-D'AVRAY. A PEASANT CUTTING REEDS IN A SWAMP
JEAN BAPTISTE CAMILLE COROT



16. THE RURAL WEDDING

JEAN ANTOINE WATTEAU

little." Job 10:20); background inscribed: BRIANVS TVKE, MILES. ANO ETATIS SVAE LVII; and lower down; DROIT ET AVANT. ("Brian Tuke, soldier, in the fifty-seventh year of his age. Right and foremost.")

Deaccession

Oil on panel. Height 19 $\frac{3}{8}$ "; width 15 $\frac{3}{8}$ ".

Acc. No. 44.85

COLLS.: Hon. Robert Marsham-Townshend (1834-1914), son of the second Earl of Romney and of his wife, the daughter of the last Lord Sydney, Frogmal, Sidcup, Kent, who was a descendant of the sitter; Hugh Blaker, London; Lord Duveen of Millbank, London, and New York.

EXH.: Cleve. Mus. of Art, 1936, 20th Anniv. Exh., No. 191, PL. XLIV.

LIT.: R. R. Tatlock, "Sir Bryan Tuke, by Holbein," *Burl. Mag.*, May, 1923, p. 246 (ill. p. 250); M. Vaughan, "Holbein Portraits in America, Pt. I," *Internat. Studio*, Nov., 1927, p. 23, Pt. II, Dec., 1927, p. 67 (ill.); C. L. Kuhn, *A Cat. of German Paintings of the Mid. Ages and Ren. in Amer. Colls.*, 1936, No. 352, PL. LXXII.

This portrait was painted about 1526-1528, during Holbein's first stay in England. In 1508 Tuke was appointed King's Bailiff of Sandwich, and in 1509 he was Clerk of the Signet. In 1516 he was made Knight of the King's Body, and in 1517 Governor of the King's Posts. For some time Tuke was secretary to Cardinal Wolsey, and in 1522 he was promoted to be French secretary to the king; an enormous amount of correspondence passed through his hands, and there are more than six hundred references to him in the fourth volume alone of Brewer's *Letters and Papers of the Reign of Henry VIII*. In 1528 he was one of the commissioners appointed to treat for peace with France, and in the same year was made Treasurer of the Household; it was one of his duties to pay Holbein's salary.

LANCRET, NICOLAS, FRENCH, 1690-1743.

8. THE DECLARATION OF LOVE, *La Déclaration de l'amour*. (Frontispiece).

Oil on canvas. Height 32 $\frac{1}{2}$ "; width 25 $\frac{1}{4}$ ".

Acc. No. 44.86

COLL.: William Sharp Ogden, Finchley (Sale, Dec. 6, 1926, No. 50).

EXH.: Cleve. Mus. of Art., 1934, Exh. of the Art of the XVII and XVIII Centuries.

With Watteau, Lancret typifies romantic French painting of the early eighteenth century. Both men studied with Claude Gillot. Lancret was only six years Watteau's junior, and was much influenced by the *fêtes galantes* of that master. Because of his great versatility as a craftsman, Lancret succeeded in imitating this type of picture, although superficially, to such a degree that he incurred the undying jealousy of Watteau. Lancret, however, must be judged on his own merits; for although the gracious and delicate fantasy of his work stemmed from Watteau, the wide range of theme, the decisive and dramatic treatment of subject matter, and the realistic representation were his own. Lancret is recorded as a member of the French Academy in 1719, and died in Paris.

The Prentiss picture, an excellent example of the *fête galante* type, is rich in coloring and has the full flavor of the eighteenth century.

LUINI, BERNARDINO, ITALIAN, MILANESE, C.1475-1532.

9. MADONNA AND CHILD. (PLATE III).

Deaccession

Oil on poplar panel. Height $34\frac{5}{16}$ "; width $26\frac{5}{8}$ ".

Acc. No. 44.87

COLL.: Lord Taunton, Quantock Lodge, Bridgewater, Somerset.

LIT.: B. Berenson, *Ital. Pict. of the Ren.*, 1932, p. 314.

This picture is close to the same subject in Naples, which has been termed, with the two pictures in Budapest, as "perhaps the finest of Luini's representations of the Madonna and Child." It can also be compared with the "Madonna and Child" in the Wallace Collection, London; and with the same subject in the Hage Collection at Nivaagaard, Copenhagen.

The Naples picture does not have the columbine in the left background and there are other minor differences from the Prentiss panel. Luini's work usually has a fine net-like craquelure as seen in the example in the Holden Collection of The Cleveland Museum of Art and in the Naples version.

MIELICH, HANS, GERMAN, MUNICH, C.1515-1573.

10. PORTRAIT OF MARIA VON KITSCHER, FRAU PANCRAS VON FREYBERG ZU ASCHAU. (PLATE VIII). Signed and dated: MD XXXV—AETATIS SUAE XXVII—H.M. Remains of family coat of arms on the verso.

Oil on lindenwood panel. Height $25\frac{1}{4}$ "; width $18\frac{13}{16}$ ".

Acc. No. 44.88

COLL.: Sir Fairfax Murray, Florence and London.

LIT.: *Der Kunstmarkt*, 1914, p. 347 (ill.); *Cat. of the Fairfax Murray Coll.*, Paris, 1914, No. 22; B. H. Röttger, *Der Maler Hans Mielich*, 1925, p. 67, No. 11 (ill. p. 65); C. L. Kuhn, *A Cat. of German Paintings of the Mid. Ages and Ren. in Amer. Colls.*, 1936, No. 305.

A companion piece, the portrait of Pankraz von Freyberg, was formerly in the Fairfax Murray Collection. Mielich's portraits are rare and are found occasionally in private collections in Germany. He was born and died in Munich. He went to Italy about 1540-1542, but was active most of his life at the court of Albrecht V of Bavaria.

PINTORICCHIO (BIAGIO, BERNARDINO DI), ITALIAN,

UMBRIAN, 1454-1513.

11. MADONNA AND CHILD. (PLATE I).

Tempera on panel. Height $18\frac{3}{8}$ "; width $13\frac{1}{2}$ ".

Acc. No. 44.89

LIT.: B. Berenson, *Ital. Pict. of the Ren.*, 1932, p. 459; R. Van Marle, *The Development of the Ital. Schools of Painting*, 1933, Vol. XIV, pp. 285-286.

Both Berenson and Van Marle considered this panel to be a late picture of Pintoricchio's. The vaporous landscape and the feathery trees are typical of Umbrian painting. Pintoricchio worked in 1482 on the Sistine Chapel and later on the Borgia apartments in the Vatican, and at the end of his life frescoed the Piccolomini Library in the Cathedral of Siena, his best known work.

REMBRANDT HARMENSZ VAN RIJN, DUTCH, 1606-1669.

12. PORTRAIT OF A LADY. (PLATE VI). Signed and dated: REMBRANDT F. 1635, right, above shoulder.

Oil on oval oak panel. Height 30½"; width 25½". Acc. No. 44.90

COLLS.: Frédéric Kalkbrenner (Sale, 1850); Städelsches Kunstinstitut, Frankfurt-am-Main (Sale, Paris, 1882); Charles Sedelmeyer, Paris, 1889; Karl von der Heydt, Berlin.

EXHS.: Sedelmeyer Gallery, Paris, 1898, 300 Paintings by Old Masters, No. 125; Kaiser Friedrich Museum, Berlin, 1906, Verein Ausstellung; Cleve. Mus. of Art, 1936, 20th Anniv. Exh., No. 229, PL. XLIX.

LIT.: C. Vosmaer, *Rembrandt*, 1877, p. 508; W. von Bode, *Studien zur Geschichte der holländischen Malerei*, 1883, No. 94; E. Dutuit, *L'Oeuvre complet de Rembrandt*, 1885, p. 29, No. 271; A. von Wurzbach, *Rembrandt Galerie*, 1886, No. 89; E. Michel, *Rembrandt*, London, 1894, Vol. II, p. 243 (under von der Heydt-Elberfeld); W. von Bode, *Complete Works of Rembrandt*, 1897, Vol. II, No. 117 (ill.); A. Rosenberg and W. R. Valentiner, *Rembrandt* (Klassiker der Kunst), 1909, No. 207 (ill.); A. von Wurzbach, *Niederländisches Künstler-Lexikon*, 1910, Vol. II, p. 413; A. Rosenberg, *The Work of Rembrandt* (Classics in Art), 1913, p. 207 (ill.); C. Hofstede de Groot *Cat. Raisonné*, 1916, Vol. VI, No. 846, as "A Young Lady With Four Strings of Pearls Round Her Neck"; I. Errera, *Répertoire des peintures datées*, 1920, Vol. I, p. 210; D. S. Meldrum, *Rembrandt's Paintings*, 1923, p. 190, PL. CIX; W. R. Valentiner, *Rembrandt Paintings in America*, 1931, PL. 56; *The Paintings of Rembrandt*, ed. A. Bredius, 1936, No. 350 (ill.).

Valentiner states that a "Portrait of a Gentleman" in the Collection of Lord Duveen in 1931 was probably a companion piece. The Prentiss picture is one of the most charming of Rembrandt's paintings in the middle 1630's. It is interesting to note the growing boldness of style as compared to that of the "Portrait of a Youth" of 1632, Acc. No. 42.644, The Cleveland Museum of Art, in the Severance Collection (*Cat. of the John L. Severance Coll.*, No. 13, Pl. V).

ROSSELLI, COSIMO, ITALIAN, FLORENTINE, 1439-1507.

13. THE EXPULSION OF HAGAR. (PLATE IV).

Oil on panel. Height 30½"; width 13¼". Acc. No. 44.91

COLLS.: Marquis Gerini, Florence; Reverend John Sanford, Nynehead Court, Somerset; Lord Methuen, Corsham Court, Chippenham, England.

LIT.: B. Berenson, *Ital. Pict. of the Ren.*, 1932, p. 491.

A master of the Florentine School, Rosselli was a pupil of Neri di Bicci and was influenced by Benozzo Gozzoli and, less so, by Baldovinetti. His greatest fame came in 1482 when he was associated with Botticelli, Ghirlandaio, Perugino, and others in making frescoes upon the walls of the Sistine Chapel.

Berenson says of this panel, in a letter in the Museum's possession: "It has

always fascinated me by its blend of homeliness and grace, charm and severity, and the all but Botticellian draperies of the foremost figures."

SARTO, ANDREA DEL (ANDREA VANUCCI), ITALIAN,
FLORENTINE, 1486-7 TO 1531.

14. PORTRAIT OF A FRENCH LADY. (PLATE II).

Oil on panel. Height 32½"; width 24½".

Acc. No. 44.92

COLL.: M. Carfax, London.

EXH.: Cleve. Mus. of Art, 1936, 20th Anniv. Exh., No. 164, PL. XXXIV.

LIT.: *Arundel Society Portfolio*, London, 1910, PL. V; Crowe and Cavalcaselle, *Hist. of Painting in Italy*, 1914, Vol. VI, p. 181, note 1; B. Berenson, *Ital. Pict. of the Ren.*, 1932, p. 17.

A letter from Berenson in the Museum's possession speaks of this picture as a remarkable and monumental work and advances the theory that it was painted by del Sarto during his stay at the court of Francis I in France, as indicated by the costume worn by the lady and her type. To quote Mr. Berenson: "I am sure that this portrait of a French woman was painted in France by Andrea del Sarto. It could scarcely have been anyone else than a lady of the court of Francis I, and I do not despair of finding out someday just who she was.

"You will remember not only from Vasari but from Browning as well that Andrea del Sarto was invited by Francis I to join him at Fontainebleau to be his court painter. Andrea went, stayed a while, suddenly became lovesick for his wife and homesick for his beloved Florence, and ran away without so much as saying by your leave."

TERBURG, GERARD (TER BORCH), DUTCH, 1617-1681.

15. PORTRAIT OF A LADY STANDING. (PLATE VII).

Oil on canvas. Height 24½"; width 20¾".

Acc. No. 44.93

COLL.: F. Austen, London.

EXHS.: Royal Acad., Burl. House, London, 1877, Winter Exh., No. 277; Cleve. Mus. of Art, 1936, 20th Anniv. Exh., No. 245, PL. LIII.

LIT.: Hofstede de Groot, *Cat. Raisonné*, 1913, Vol. V, Gerard Ter Borch, p. 78, No. 220.

The "Portrait of a Gentleman" in the National Gallery, London, No. 1399, is possibly the companion piece, although de Groot does not associate them. The Prentiss picture has approximately the same measurements, is of the same general coloring, and depicts the same table and chair. De Groot calls the lady the Princesse de Condé (?).

WATTEAU, JEAN ANTOINE, FRENCH, 1684-1721.

16. THE RURAL WEDDING, *L'Accordée du Village*. (PLATE X).

Deaccession

Oil on canvas. Height 23¾"; width 32¼".

Acc. No. 44.94

COLLS.: Lord Battersea; Mrs. Humphrey Ward.

EXHS.: Royal Acad., Burl. House, London, 1892; Brussels, 1904, L'Exposition de l'art français (as Noce Villageoise), No. 77; Château of Bagatelle, Paris, 1911, No. 168.

The subject of this canvas is founded on an idea used in paintings by Teniers and Jan Steen. Three versions of the subject by Watteau are known. The first is in the Soane Museum, London; a second is in the Prado, Madrid; and a third, called a copy, at one time was in the collection of Baron Alfred de Rothschild, London.

The present picture may very well be the original from which this copy was taken, since details correspond very closely. The Prentiss picture has suffered, but details like the man in blue, in the right foreground, the dog, and the figures throughout the composition, especially the hands and faces, seem to be from the hand of the master. There is a drawing of one of the men in the picture in the collection of the Louvre, No. 33, 382.

FRENCH FURNITURE AND SCULPTURE

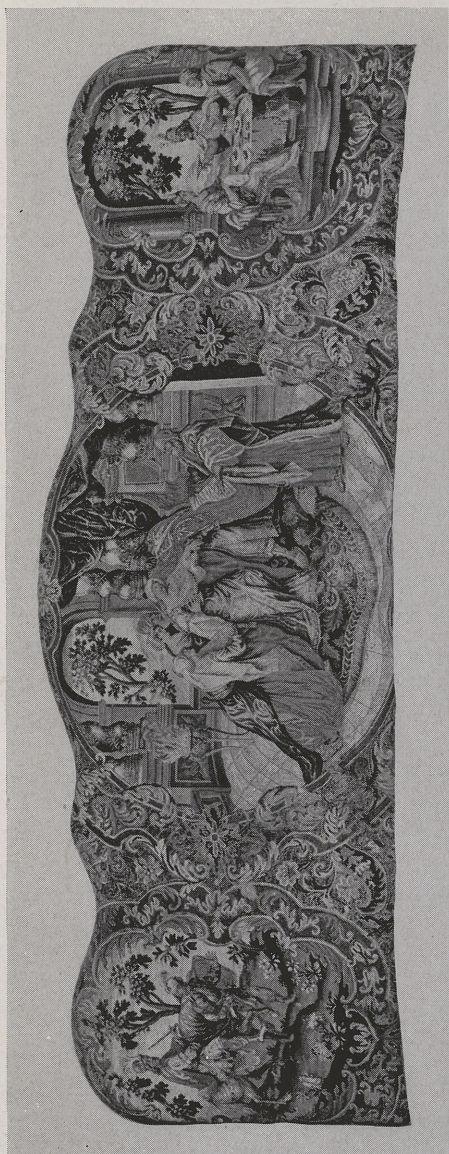
The decorative arts section of the Prentiss Bequest consists of a closely knit and homogeneous group of French eighteenth-century furniture and *objets d'art*. It is a truly remarkable ensemble of pieces of high quality which immeasurably enrich the Museum's collections and in a very happy way supplement them. With the Grace Rainey Rogers Gift in 1942 and the Bequest of John L. Severance, shown in 1942, the Museum now has a comprehensive group of French furniture representing the signed work of master craftsmen and a small but remarkable group of marbles, terra cottas, and bronzes representing the leading sculptors of that period.

Louis XIV laid a sound foundation for the development of French craftsmanship when in 1662 he took over for the state the manufactory of the Gobelins. Acquired for Louis by his great minister Colbert, it had a brilliant debut under the aegis of Charles le Brun. From that time on the organization was a fountain of creative effort, one of the main centers where the exquisite objects of many kinds which enriched the royal palaces and châteaux were fashioned—decorative objects which brought about the perfect ensemble which was so much the feature of the French interior.

It was a period of tremendous expansion for France. The grandeur of the French court and the king, *le roi soleil*, around whom it revolved, the glamour of French taste, imposed themselves by their very magnificence and perfection upon Europe. A market for objects of luxury and consummate craft was thereby created and, at the same time, the continuance of that market was assured by the prestige and ascendancy of the French court and by the certainty of its commands. No more perfect situation for the creation and development of a quality market could be imagined. The result was that France, and that has always meant predominantly Paris, was for over one hundred and thirty years the center of a luxury trade of amazing proportions. Paris became the *arbiter elegantiarum* for all of Europe.

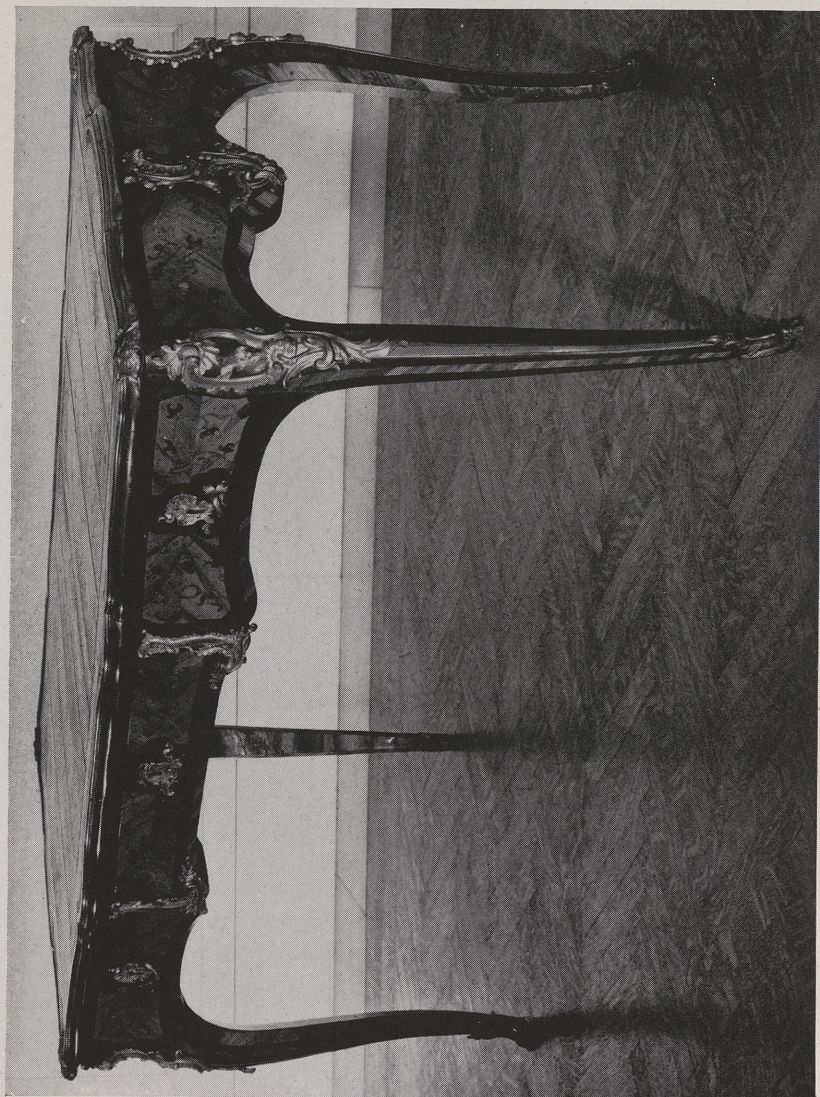
The later seventeenth century was the age of Versailles, with all its grandeur and ceremonial. Architecture, furniture, life were on such a scale and of such formality that absolutism alone could command. The very length of Louis XIV's reign, seventy-two years, had in itself a tendency to make more rigid the canons of taste. Toward the end of Louis XIV's life, the conservatism and formalism increased. The gloom of the court of the aged king deepened, particularly after the death, in swift succession, of two heirs to the throne, Louis XIV's son, Louis, *le grand dauphin*, and his grandson, Louis, Duc de Bourgogne.

Madame de Maintenon's influence on the king was profound. Deeply religious and pious, she was an element not to be overlooked, who played no small part in accentuating the conservatism of the court. In the Prentiss Collection there are precious panels of embroidery (*Cat.* No. 48, Pl. XI) which in a sense are due to her, remarkable examples of the art of the late seventeenth century, almost certainly made at St. Cyr, an establishment for poor girls of good families, founded near Versailles by Madame de Maintenon herself. The choice of a biblical subject for the embroidery was characteristic of the taste of the time, and the subject chosen, the story of Esther, was also typical, featuring as it does the story of a poor girl making good and the magnanimity of a king. In its manner of presentation—formal framing and patternings—and in its seriousness, this kind of subject matter is the complete antithesis of the rococo motif and of the gay frivolity which marked the eighteenth century, the century of the *fêtes galantes*.



48. EMBROIDERED BACK AND SEAT FOR SETTEE

FRENCH, LATE XVII CENTURY, PERIOD OF LOUIS XIV



17. TABLE-DESK, MADE C. 1750

MAKER: B.V.R.B.

FRENCH, PERIOD OF LOUIS XV

Ex Collections: Earl of Essex; Dowager Countess of Essex

With the death of Louis XIV in 1715 the old canons of taste were swept away. The baroque, pontifical and severe, was swallowed up in the swirling gaieties of the rococo. The license and abandon of the court of the Regency during the minority of Louis XV was a very human reaction to the tight-laced controls of the court of Versailles and marked the transition to the elegancies and refinements of the Louis XV and Louis XVI periods.

The theatre in which life under Louis XV and Louis XVI was staged was far simpler in scale. The buildings designed were progressively smaller in their proportions, the interiors more modest in size, the furniture more intimate in scale. It was the age of the *confortable*, after the age of the grandiose. All of the furniture in the Prentiss Collection was made after 1740 and represents these tendencies at their best.

A very remarkable *bureau plat* by B. V. R. B. (*Cat.* No. 17, Pl. XII) is the earliest piece in date. It was made about 1750 and represents the conservative style of that moment with all its richness. It has none of the excessive exuberance of detail which marked the influence of the decorator Meisssonier. Perfectly proportioned, the swinging lines of the legs move into the undulations of the sides with surety and decision; and the exquisite ormolu framing the top, still covered with its original leather, echoes and repeats the rhythms which the cabinet maker had initiated with such mastery. Each element of the ormolu, the gilded bronze with which the piece is decorated, is in itself a perfect rococo motif based on asymmetrical design. This design scheme was a complete change from the formal symmetry of the Louis XIV modes, and was, in turn, the antithesis of the classical detail and formal balance which later marked the transition from Louis XV to Louis XVI styles.

Three tables (*Cat.* Nos. 20, 25, 26), two of which are reproduced, illustrate the later trend excellently. The *coiffeuse* (*Cat.* No. 20, Pl. XVI), a small fitted table with sliding top, is a typical transitional piece. The legs still curve in the swelling line of the Louis XV style, but the aprons are now flat; the panels of marquetry, rectangular in shape, are framed with Greek-key motifs of classical derivation. The balanced swags of drapery in ormolu at the corners are also purely classical. Next in order, and slightly later in date, comes a small table (*Cat.* No. 25, Pl. XIX) of exquisite craftsmanship, signed by Leleu, one of

the best of the makers. This is completely classical, completely Louis XVI in style. The shape is rectangular, the tapering legs are straight, the entwined ribbon pattern in the marquetry and the ormolu, with derivation from the acanthus, shows the new tendencies at their best. Somewhat drier and more brittle in its taste is the table (*Cat.* No. 26, not illustrated), made for a music room, characteristic of the Louis XVI style in its simpler moments.

Furniture with panels of Chinese or Japanese lacquer was very much in vogue during the second part of the eighteenth century. The panels in black with decorations in gold combine admirably with the woodwork of ebony and the gilded ormolu. René Dubois, one of the best of the *ébénistes* of the late Louis XV period, specialized in these pieces, and the Museum is fortunate to have in the Prentiss Bequest a sumptuous chest of drawers (*Cat.* No. 18, Pls. XIII and XIV) by his hand. Dubois was influenced by the decorator and designer, Delafosse, who in the late 1760's profoundly affected style. There came in Delafosse's work a reaction from that of Meissonnier and the extremes of the rococo. Delafosse's published books of designs were one of the main elements in the evolution which led to the Louis XVI style. The classical influences which had already begun to come into vogue in the late 1730's and 1740's as a result of the repercussions caused by the rediscovery of Pompeii and Herculaneum now gained ascendancy. Dubois, when called upon to make a piece of this importance, went back in general form and outline to ancestors in Louis XIV modes. The use of acanthus leaves and running scrolls, the lions heads, the rosettes, the oval portrait head framed in laurel betrays the new tendencies and the particular influence of Delafosse.

The change to the classical did not come all at once, and the Louis XVI style, so-called, was born in the Louis XV period and for a time ran concurrently with the earlier mode. Delafosse had a profound influence, but of even greater importance was the patronage of the Court. Madame du Barry decorated the Château of Louveciennes in the new fashion which fitted in perfectly with the classicizing architecture of such a master architect as Gabriel. Her championship literally made the mode. The small writing cabinet (*Cat.* No. 19, Pl. XV) by Pierre Roussel, like the table (*Cat.* No. 20, Pl. XVI) referred to before, shows in its mingling of curved and straight lines the conflict



18. CHEST OF DRAWERS, PANELS OF ORIENTAL LACQUER, MADE BETWEEN 1760 AND 1770
FRENCH, TRANSITION PERIOD, LOUIS XV-LOUIS XVI
MAKER: RENÉ DUBOIS
Ex Collection: Earl of Plymouth



18. CHEST OF DRAWERS, PANELS OF ORIENTAL LACQUER, MADE BETWEEN 1760 AND 1770
FRENCH, TRANSITION PERIOD, LOUIS XV-LOUIS XVI MAKER: RENÉ DUBOIS
Ex Collection: Earl of Plymouth

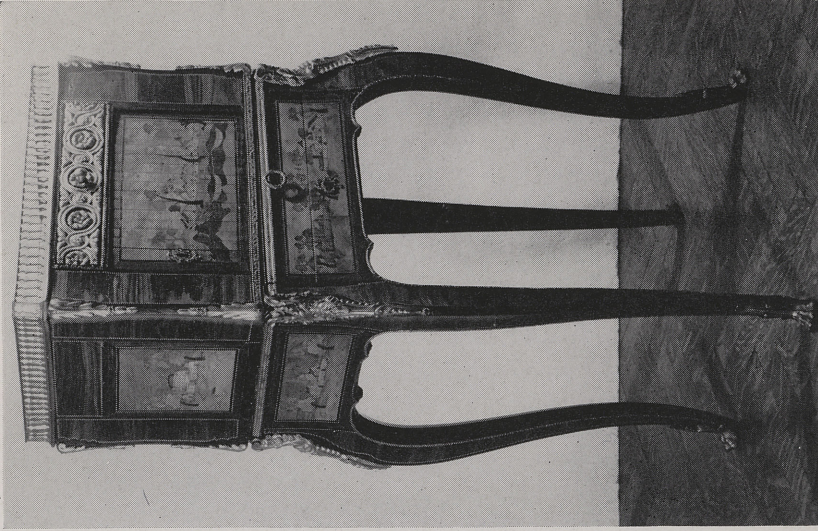


23. CORNER CABINET

FRENCH, PERIOD OF LOUIS XVI, 1774-1793

MAKER: PIERRE ROUSSEL

Ex Collections: Duke of Ripalda; Marquis of Lima

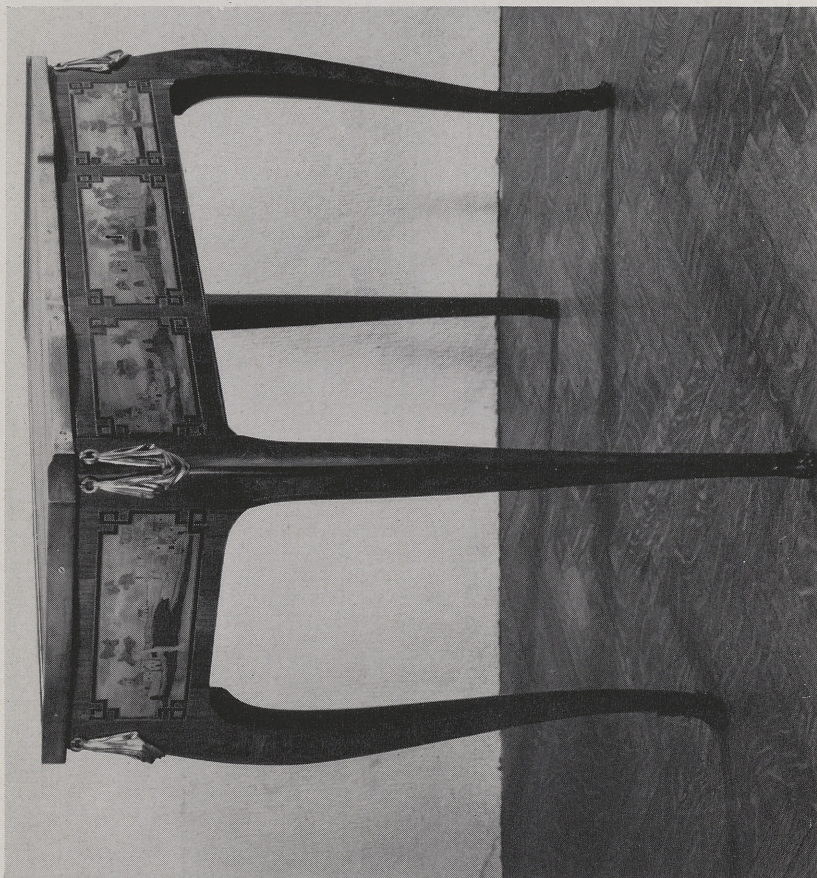


19. SMALL UPRIGHT WRITING CABINET, MADE

BETWEEN 1765 AND 1770

FRENCH, TRANSITION PERIOD, LOUIS XV-LOUIS XVI

MAKER: PIERRE ROUSSEL



44.118 20. TABLE WITH SLIDING TOP, MADE BETWEEN 1760 AND 1770
FRENCH, TRANSITION PERIOD, LOUIS XV-LOUIS XVI
ATTRIBUTED TO: PIERRE ROUSSEL
Removed from
the collection.
3/61

which was going on. The two later corner cabinets by Roussel (*Cat.* Nos. 22-23, Pl. XV), with their straight lines, show the conflict won. In the commode by Bayer (*Cat.* No. 21, Pl. XVII), however, the transition has not been quite accomplished. Only the swelling acanthus motif on the shoulder of the legs and the central acanthus decoration below recall Delafosse and place the piece early; further than that, the central marquetry panel with its chinoiserie decoration marks, too, an earlier date. These decorations in the Chinese taste had been the rage for the greater part of the century and they did not carry over into general use in the Louis XVI period.

The Louis XVI style, as has been already noted, shows admirably in the little table by Leleu (*Cat.* No. 25, Pl. XIX). Another piece, the *desserte* (*Cat.* No. 24, Pl. XVIII) by Riesener, exhibits another aspect, the growing use of mahogany and the use of Sèvres plaques as decoration. This sideboard represents admirably the delicacy, refinement, and feminine quality of much of Riesener's work. He was the favorite *ébéniste* of the queen, Marie Antoinette, and this piece is an excellent example of the so-called *style de la reine*. The classical has here completely won.

The firedogs in the Prentiss Collection (*Cat.* Nos. 42-43, Pl. XXVIII) are admirable examples of the use of classical motifs culled from the decorative repertory of Pompeii and Herculaneum. Urns and tripods with flaming sacrificial fire are in their details almost exact copies of late Roman furniture and, like the winged sphinxes by which they are flanked, might have walked off the frescoed walls of a Pompeian home. These exquisite objects by Boizot and Thomire are a pair with the set in the Louvre made in 1786 and documented as ordered for the queen, Marie Antoinette. They show the late Louis XVI mode before the formalism of that style led to the frigid and empty elegancies of the Empire style after the Revolution.

Two beautiful chairs by Delaisement (*Cat.* Nos. 27-28, Pl. XIX) show the influence of Jacob, favorite among the designers for the queen. Carved in boxwood, the fineness of the wood has permitted an elegance and refinement of carving which is exceptional. Also late Louis XVI in style is the remarkable set of tapestry furniture coverings for a *canapé*, four *fauteuils*, and two *bergères* (*Cat.* Nos. 29-35, Pl. XX). They came from the collection of the Dowager Queen Mary of England. The frames are

not contemporary with the tapestry but are in the Louis XVI style. The tapestries, with their diamond and octagonal medallions enclosing doves, their garlands, and their balanced swags of drapery, are typical of the fashion in the last years before the Revolution.

A special feature of the Prentiss Bequest is the group of sculpture which so admirably supplements the furniture. Earliest in date is the small marble, "*La Danseuse aux castagnettes*" (*Cat.* No. 41, Pl. XXI), by Falconet, done before 1766, when he went to Russia. Falconet, famous for the statue of Peter the Great at St. Petersburg, the present-day Leningrad, the finest equestrian group of the eighteenth century, by a curious paradox is much better known for the more accessible small biscuit and porcelain figures he designed earlier for Sèvres, where he was called to take charge of the direction of the works in sculpture in 1757 under the patronage of the Marquise de Pompadour. Until he left for Russia, a series of decorative sculptures representative of the taste of his protectress issued from his hands. These were reproduced in porcelain or, as the Prentiss figure, were carved in marble.

The taste for the terra cotta or biscuit figure persisted, and there are in the Bequest three examples (*Cat.* Nos. 36-37, 38, 39-40) by Claude Michel, called Clodion, who in the Louis XVI period continued the fashion which his predecessor had initiated. One (*Cat.* No. 38, Pl. XXII) is from the J. Pierpont Morgan Collection, the others are a pair of statuettes (*Cat.* Nos. 36-37, Pls. XXIV and XXV) which were in the famous collection of Prince Demidoff in his Palace of San Donato in Florence, dispersed in 1880, and a pair of candelabra (*Cat.* Nos. 39-40, Pls. XXVI and XXVII). Clodion is more frivolous, gayer than Falconet. He turned out an inexhaustible series of fauns and faunesses, of children's figures, of graceful statuettes of women, always with a sureness of touch, with a sense of the decorative. It is that perfection of taste which makes them *par excellence* the typical sculpture of the Louis XVI period. They were perfectly fitted in subject and scale for the interior they were designed to decorate. Clodion also fashioned many figures which were used as models for decorative bronzes. Particularly impressive are the figures, with certainty designed by him even if they are not signed, that decorate the pair of candelabra (*Cat.* Nos. 39-40, Pls. XXVI and XXVII) which so magnificently complete the roster of works of art of the French eighteenth century in the Prentiss Collection.

WILLIAM M. MILLIKEN

CATALOGUE OF FURNITURE AND SCULPTURE

FRENCH, MADE C.1750, PERIOD OF LOUIS XV.

17. TABLE-DESK, *bureau plat*. (PLATE XII). Signed: B. V. R. B. Identified as B . . . Vleeschouwer-Boucher, act. c.1736-1765. Signature three times on bottom edge of apron.

Marquetry: satinwood and other exotic woods. Height 2' 5½"; width 4' 11¾"; depth 2' 6¼". Acc. No. 44.123

COLLS.: Earl of Essex; Dowager Countess of Essex, Cassiobury Park, Watford, Herts, England.

This type of table, planned as a desk and designed to be seen from all sides, is among the handsomest types of French eighteenth-century furniture. This particular piece with its masterly workmanship and exquisite taste unquestionably represents the highest quality of the Louis XV period.

The signature, long unknown, has been probably correctly identified as that of Boucher. He must have become a master workman, having received the *maîtrise* before 1736. His activity ends about 1765. Almost all pieces signed by him are elaborate and of highest quality, remarkable for both charm of line and finesse of workmanship. In the fantasy of their ormolu and shape they often betray a nostalgic memory of Regency designs. His marquetry is always characterized by *ton sur ton*, that is, by marked contrast of lights and darks. A commode in gold and black lacquer in the Jones Collection, South Kensington Museum, has the same exquisite workmanship in the ormolu decorations.

FRENCH, MADE BETWEEN 1760 AND 1770, TRANSITION PERIOD, LOUIS XV-LOUIS XVI.

18. CHEST OF DRAWERS WITH PANELS OF ORIENTAL LACQUER, *meuble d'entre-deux en laque du Japon*. (PLATES XIII AND XIV). Signed: I. DUBOIS; monogram JME, mark of *maîtrise*. Signature on top front corners. Mark of René Dubois, act. 1755-1790, who continued to use the mark of his father, Jacques Dubois, c.1693-1763.

Ebony with panels of Oriental lacquer. Drawers of satinwood and other exotic woods. Height 2' 10¾"; width 5'; depth 1' 11½" (measurements without marble). Marble top of *le grand antique*, a black marble from Pyrenees. Depth ⅞". Acc. No. 44.113

COLL.: Earl of Plymouth.

The JME in monogram, mark of *maîtrise*, was the stamp often employed by master *menuisiers-ébénistes* of Paris who had become master craftsmen.

René Dubois was born in 1737, received the *maîtrise* on June 25, 1755, and died in 1799. He retired from business before the Revolution. He ranks among the greatest masters of his craft. A favorite of Marie Antoinette, he became by appointment *Ébéniste de la Reine*. He is mentioned in 1772 in the *Tablettes de Renommée* as one of the first *ébénistes* of the capital. Two

pieces by him, also with Japanese lacquer, made for the court, are now in the Galerie d'Apollon in the Louvre. A most important group is in the Wallace Collection in London. Furniture in ebony with Chinese or Japanese lacquer was his specialty.

In the transitional style between Louis XV and Louis XVI the feeling and shape sometimes go back to Louis XIV models. This was due to the influence of Delafosse, an architect and designer who published a book in 1768 which profoundly affected style. Such details as the acanthus-scroll supports for the marble top, the ormolu motifs in the corners of the panels, the lion masks are pure Delafosse influence.

This *meuble d'entre-deux*, designed to be placed between windows, is a masterpiece of taste and craftsmanship, one of the greatest pieces of French eighteenth-century furniture in American museums. It compares in quality with the two magnificent pieces of ebony and lacquer bequeathed to The Metropolitan Museum of Art in 1920 by William K. Vanderbilt. They bear the cipher of Marie Antoinette and are perhaps by the hand of Martin Carlin. The ormolu mounts of the Prentiss chest of drawers have a greenish cast, usually characteristic of Dubois's metalwork, a color which ties in well with the panels of Japanese lacquer.

The key is also remarkable. While not by the same hand as the ormolu, it bears the crown with the cipher, FR VI, cipher of Frederick VI of Denmark. It is possible that this piece of furniture may have belonged to the Danish royal house and been fitted with the key at that time. The Danish royal palaces contained many fine pieces of French craftsmanship.

FRENCH, MADE BETWEEN 1765 AND 1770, TRANSITION PERIOD, LOUIS XV-LOUIS XVI.

19. SMALL UPRIGHT WRITING CABINET, *petit secrétaire-cabinet*. (PLATE XV). Signed: P. [IERRE] ROUSSEL, monogram JME, mark of *maîtrise*. Signature on bottom of rear rail. Pierre Roussel was active 1745-1782.

Marquetry: satinwood and other exotic woods. Height 3' 5½"; width 1' 7¾"; depth 1' 3⅝".

Acc. No. 44.119

The Roussels were a family of *ébénistes*. Pierre, the father, maker of this piece, was born in 1723, received the *maîtrise* on August 21, 1745, and died in 1782. Pierre-Michel, the oldest son, became master on August 28, 1766; his brother, called Pierre le Jeune, on August 13, 1771. All seem to have used the same stamp.

The Roussels were among the most important craftsmen of the capital. Among the patrons of the father were the Prince de Condé, who ordered many things for the Palais-Bourbon and the Château of Chantilly.

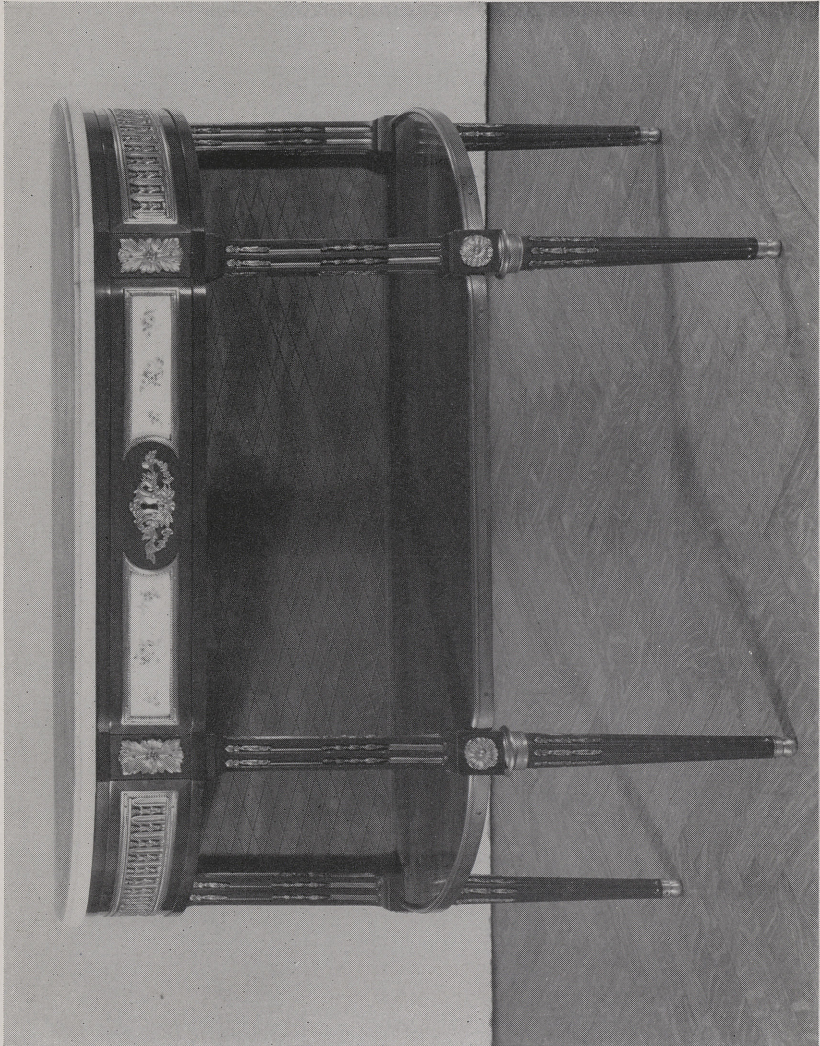
Characteristic of the Roussels's marquetry designs are highly stylized trees, curious boats tied to rails on the shore, highly stylized imbricated patterns of foregrounds. This piece, in transitional style and by the father, should be compared with two later corner cabinets in the Prentiss Collection (Pl. XV) stamped Roussel, and by the son. In them the style is pure Louis XVI and



FRENCH, PERIOD OF LOUIS XVI

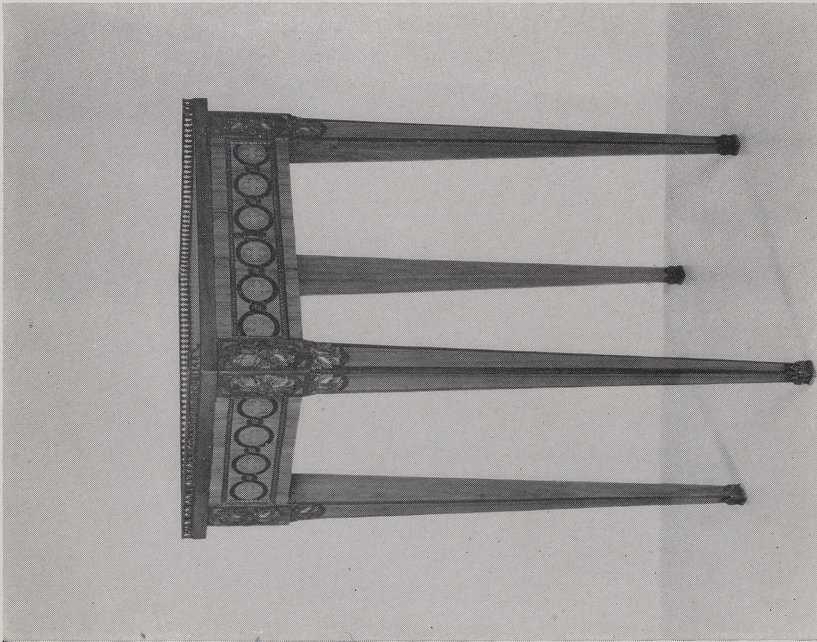
MAKER: FRANÇOIS BAYER

21. COMMUNE, MADE BETWEEN 1770 AND 1775



24. SIDEBOARD

FRENCH, PERIOD OF LOUIS XVI, 1774-1793
MAKER: J. H. RIESENER

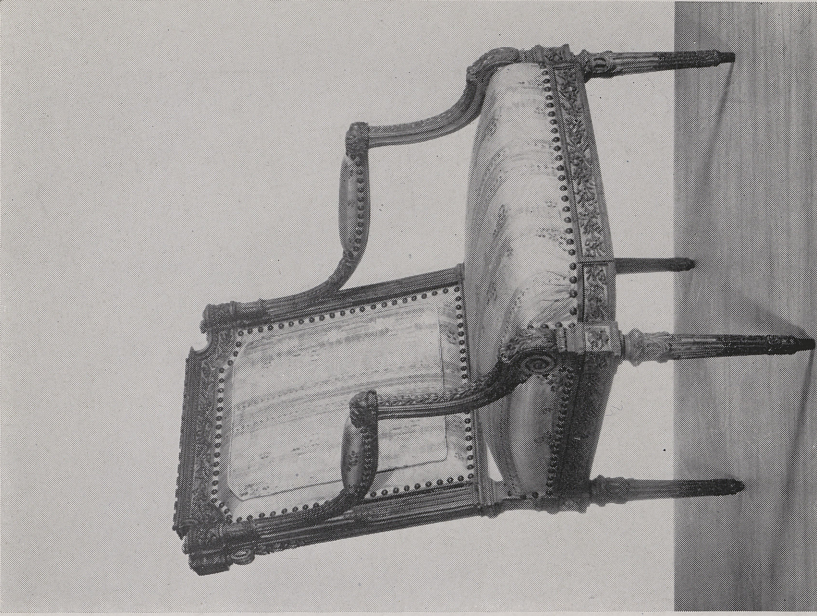


25. SMALL WRITING TABLE

FRENCH, PERIOD OF LOUIS XVI, 1774-1793

MAKER: J. F. LELEU

Ex Collection: Alice de Rothschild

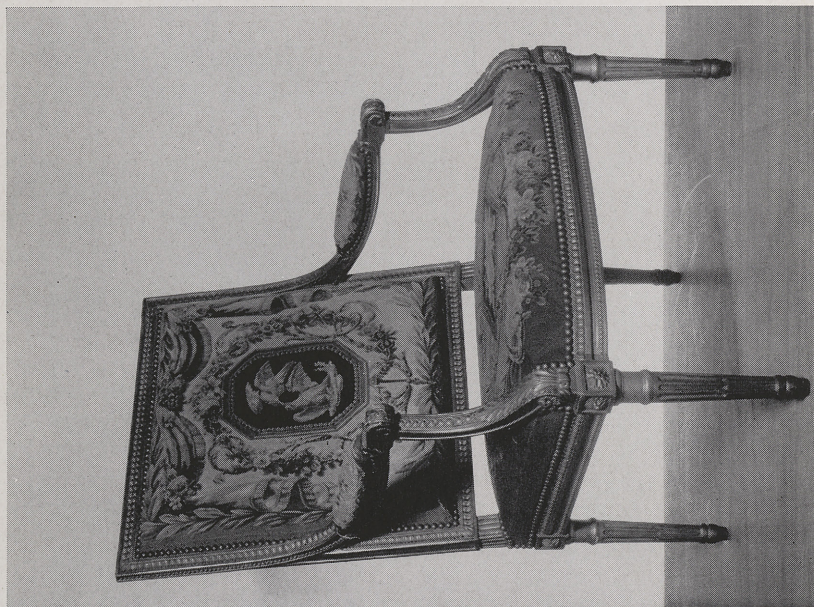


28. ARMCHAIR

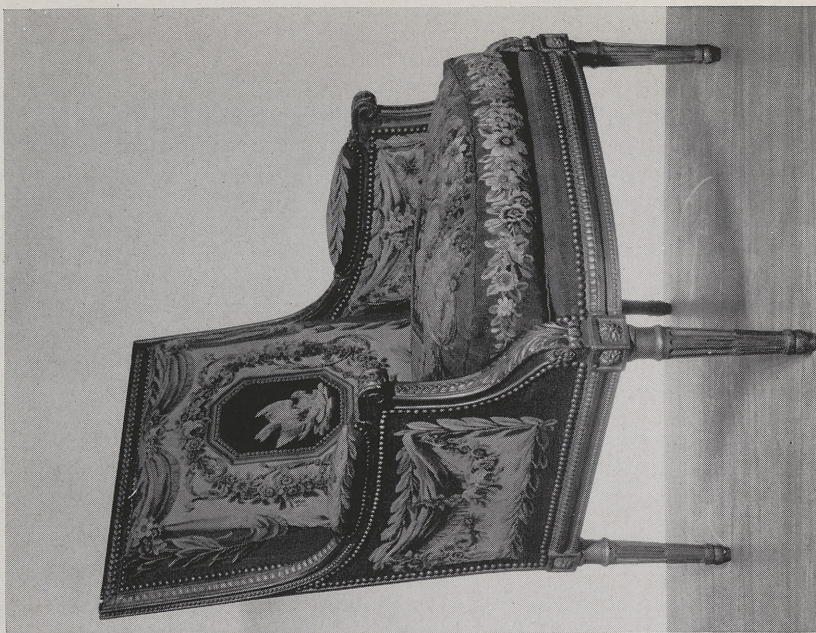
FRENCH, PERIOD OF LOUIS XVI, 1774-1793

MAKER: NICOLAS-DENIS DELAISEMENT

Ex Collection: Paul Dutasta



33. BERGÈRE FRENCH, PERIOD OF LOUIS XVI, 1774-1793
COVERED WITH BEAUVAIS TAPESTRY
Ex Collection: Dowager Queen Mary of England



30. ARMCHAIR FRENCH, PERIOD OF LOUIS XVI, 1774-1793
COVERED WITH BEAUVAIS TAPESTRY
Ex Collection: Dowager Queen Mary of England

the buildings in the marquetry are more developed and completely classical in their architecture.

Characteristic of the transitional style is the mixture of motifs: the curved Louis XV legs and apron and the ormolu on the shoulders and that outlining the rectangular cabinet above contrast with the use of rectangular plaques of marquetry and the Louis XVI ribbon motif in ormolu.

A marquetry writing cabinet and dressing table, Acc. No. 42.592, The Cleveland Museum of Art, Severance Collection (*Cat. of the John L. Severance Coll.*, No. 83), which was attributed to Pierre Roussel, can now be definitely assigned to his hand, because the bronzes on the shoulders of the legs and other details in the ormolu are precisely similar to the ormolu on the Prentiss *secrétaire* which is signed by Roussel.

FRENCH, MADE BETWEEN 1760 AND 1770, TRANSITION PERIOD,
LOUIS XV-LOUIS XVI.

20. TABLE WITH SLIDING TOP, *coiffeuse*. (PLATE XVI). Not signed.

Marquetry: rosewood and other exotic woods. Height 2' 3 $\frac{7}{8}$ "; width 2' 8 $\frac{7}{8}$ "; depth 1' 5 $\frac{1}{4}$ ".
Acc. No. 44.118

The piece has landscape marquetry of exquisite design and finesse. It can probably be attributed to Pierre Roussel, act. 1745-1782, who used the same stylized trees, the curious buildings and boats. The panels framed with Greek-key design are rectangular in shape. They indicate Louis XVI style; but the shape of the top framed in ormolu and the curved legs are still characteristic of the earlier style of Louis XV. *Removed from the collection. 3/61*

FRENCH, MADE BETWEEN 1770 AND 1775,
PERIOD OF LOUIS XVI.

21. COMMODE, *commode*. (PLATE XVII). Signed: F. BAYER, monogram JME, mark of *maitrise*. Signature on top rear left end. Bayer was active 1764-c.1785.

Marquetry: satinwood and other exotic woods. Height 2' 10 $\frac{5}{8}$ "; width 4' 2 $\frac{5}{8}$ "; depth 1' 11 $\frac{3}{4}$ " (measurements without marble). Marble top of *le bleu Turquin*, an Italian marble used at end of Louis XVI period and during Directory. Depth $\frac{7}{8}$ ".
Acc. No. 44.121 *Deaccession*

François Bayer was of German origin. He became a master *ébéniste* at Paris in 1764 and was successful for a dozen years, after which he moved to the Rue St. Honoré to better his position. Unfortunately his affairs did not go well and he failed twice, in 1780 and 1781, possibly because of a sick wife and seven children to feed. He apparently stopped creating, and trace of him disappeared in 1785 or shortly thereafter. The poor man merited a better destiny, for he was an ardent worker and scrupulous in his affairs.

He was noted particularly for his *marqueterie ombrée*, that is, marquetry marked by only delicate nuances between the tones. His best pieces are in the transitional style between Louis XV and Louis XVI. This piece shows

the end of that development when the body of the piece has become rectangular and the legs are straight. The swelling ormolu decoration at the top of the leg and the Delafosse motif in the center below recall the curving lines of the late Louis XV. The chinoiserie subject in the central panel is also definitely a remembrance of Louis XV taste; the Chinese motif did not come over into the full Louis XVI period.

FRENCH, PERIOD OF LOUIS XVI, 1774-1793.

Deaccession

22-23. PAIR OF CORNER CABINETS, *encoignures*. (PLATE XV, Acc. No. 44.117).

Signed: [P. (IERRE) R] OUSSEL, act. 1771-c.1792. Signature of Acc. No. 44.116 on top cornerpost.

Marquetry: satinwood and other exotic woods. Height 2' 9 $\frac{7}{8}$ "; width 2' 1 $\frac{1}{2}$ "; depth 1' 6 $\frac{3}{4}$ " (measurements without marble). Marble top of *la brèche d'Alep*, a French marble from Sarrancolin in Pyrenees. Depth 1 $\frac{1}{8}$ ".

Acc. No. 44.116

Signed: P. [IERRE] ROUSSEL, act. 1771-c.1792. Signature of Acc. No. 44.117 on top left rear cornerpost.

Marquetry: satinwood and other exotic woods. Height 2' 10 $\frac{7}{8}$ "; width 2' $\frac{7}{8}$ "; depth 1' 6 $\frac{1}{8}$ " (measurements without marble). Marble top of *la brèche d'Alep*, a French marble from Sarrancolin in Pyrenees. Depth 1 $\frac{1}{8}$ ".

Acc. No. 44.117

COLLS.: Duke of Ripalda; Marquis of Lima.

The signature might be that of Pierre Roussel the father, act. 1745-1782, but is more likely that of Pierre Roussel the son, who continued the use of the family signature. He received the *maitrise* on December 17, 1771 and was the author of fine pieces of marquetry in the Louis XVI style. He and his brother must have died sometime after 1800 as is evidenced by the will of their mother.

In this pair of *encoignures* the major architectural motifs in the marquetry are completely classical, a change from the architectural types used on the transitional pieces done under his father's direction.

Two commodes and two corner cabinets by the same maker and with similar designs are in the Boston Museum of Fine Arts, gift of Mrs. Frederick T. Bradbury. A piece believed to be part of this set is Acc. No. 42.598, The Cleveland Museum of Art, Severance Collection (*Cat. of the John L. Severance Coll.*, No. 85, Pl. XXIII).

24. SIDEBOARD, *desserte*. (PLATE XVIII). Signed: J. H. RIESENER, act. 1768-1794. Signature on top of front legs.

Mahogany with Sèvres plaques. Height 2' 7 $\frac{3}{8}$ "; width 3' 6 $\frac{5}{8}$ "; depth 1' 3 $\frac{5}{8}$ " (measurements without marble). White marble top. Depth $\frac{7}{8}$ ".

Acc. No. 44.114

Deaccession

Riesener was the greatest *ébéniste* of his epoch. Born in 1734, he died in 1806. After the death of Jean-François Oeben, he entered Oeben's atelier and later married his widow. He was awarded on January 23, 1768, the *maitrise* in

his craft. In 1774 he became the appointed *ébéniste* for the Crown. The accounts of the *Garde-Meuble* show that for ten years his orders often amounted to 60,000 or 80,000 *livres* or more per year.

He was the favorite craftsman of Marie Antoinette, and the simpler, elegant, more feminine character of his late work perhaps reflects her influence. This *desserte*, with its exquisite bronzes and Sèvres porcelain plaques, is characteristic of his style after 1776. He did not foresee that the Revolution would ruin his market and change public taste; his last years were, therefore, almost completely unproductive.

25. SMALL WRITING TABLE, *petite table écriteire*. (PLATE XIX). Signed: J. F. LELEU in oblong field; monogram JME, mark of *maîtrise*. Signature twice on bottom side rail to left. Leleu was active 1764-c.1792.

Marquetry: satinwood and other exotic woods. Height 2' 5"; width 1' 5½"; depth 1' 1⅜".

Acc. No. 44.115

COLL.: Alice de Rothschild.

Leleu was born in 1729 and died in 1807. He was awarded the *maîtrise* on September 19, 1764. He was among the most famous furniture makers of his time and a great rival of Riesener. He entered the atelier of Jean-François Oeben and at his master's death in 1763 he thought he would be made director. Riesener was instead, and Leleu conceived a violent and lasting antagonism to his onetime fellow workman.

He worked for the court and, among others, for Madame du Barry and the Prince de Condé. The majority of his pieces show exquisite taste; they certainly always show masterly craftsmanship. He ceded his atelier to a relative about 1792 and ended his life in prosperous ease, unlike his more prodigal rival, Riesener.

26. TABLE-DESK, *bureau plat*. Not signed. Attributed to Philippe-Claude Montigny, 1734-1800.

Marquetry: rosewood, lemon, and other exotic woods. Height 2' 5"; width 4' ¼"; depth 2' 2½".

Acc. No. 44.120

Montigny acquired the *maîtrise* January 29, 1766. He is classed as one of the best *ébénistes* of his generation.

The top of this table is very characteristic of Montigny's work, with lobed corners and marquetry rosettes imitating ormolu motifs. The piece was planned for a music room, and has a decoration with lute, lyre, and flute, with music scores. With its simple form and classical decoration, it is typical of the fully developed Louis XVI style.

27-28. PAIR OF ARMCHAIRS, *fauteuils*. (PLATE XIX, Acc. No. 44.110). Signed: DELAISEMENT, with inverted "S". Signature of Acc. No. 44.109 on back of frame of seat underneath; signature of Acc. No. 44.110 on front and back of frame of seat underneath.

Boxwood. Height 3' 2⅝"; width 2' 3½"; depth 2' 2⅞".

Acc. No. 44.109

Boxwood. Height 3' 2⅝"; width 2' 3¾"; depth 2' 4¼".

Acc. No. 44.110

COLL.: Paul Dutasta, Paris.

Nicolas-Denis Delaisement received the *maîtrise* on October 18, 1776. Many

of his works are much influenced by the models of G. Jacob, who was one of the most famous craftsmen of his time, a favorite designer of Marie Antoinette. Jacob was particularly noted for his chairs. Compare the set by Jacob of four side chairs with Beauvais tapestry coverings in The Cleveland Museum of Art (Gallery XIX), the Grace Rainey Rogers Gift (*The Cleveland Museum of Art Bulletin*, April, 1942, p. 65, ill. p. 56). These two chairs by Delaisement are marked by the exquisite refinement of their carving; this was made possible by the use of fine-grained woods, such as this boxwood.

29-35. SET OF SALON FURNITURE: SETTEE, 2 BERGÈRES, 4 ARMCHAIRS, *canapé*, 2 *bergères*, 4 *fauteuils*. (PLATE XX, Acc. Nos. 44.106 and 44.103).

Beauvais tapestry; carved and gilt frames not of period. Chairs: Height 3' 4½"; width 2' 3¾"; depth 2' 2⅞" (approximate measurements). Deaccession

Acc. Nos. 44.102-107

Settee: Height 3' 6⅞"; width 3' 11⅞"; depth 2' 7¾". Acc. No. 44.108 Deaccession

COLL.: Dowager Queen Mary of England, Marlborough House, London.

Both the Beauvais and Gobelin factories made a feature of sets of furniture coverings woven in tapestry. This set was probably woven at Beauvais. The sets were woven on certain precise measurements which then permitted their adaptation to frames made by the master furniture makers.

This set came from the Royal Collections of England. It is possible, however, that the tapestries were ordered and were never used on furniture until a much later time. The reason for this statement is that the frames of the Prentiss set are in the Louis XVI style but not of the period, and the settee and seven armchairs with the identical tapestry designs of those on a set in the collection of Windsor Castle have frames made in England in 1829 (Guy Francis Laking, *The Furniture of Windsor Castle*, London, MCMV, p. 162, Pl. 47).

The description of the colors of the Windsor set follows: "Upon a pale buff ground, in the centre of each principal part are panels (upon the seats diamond-shaped, and upon the back oblong-octagonal) of *bleu turc*, having various trophies, doves, etc., reserved *en grisaille*; around the panels are wreaths of various flowers executed in polychrome with conventional acanthus branches intertwining; on the back panels are pale green drapery-like forms above, bound with flowers. The general scheme of the ornamentation is arranged within a border of hazel brown. Upon the arm-pads detached sprays of flowers appear." The colors of the Prentiss set are identical with those in the Windsor set.

MICHEL, CLAUDE (CALLED CLODION), FRENCH, 1738-1814.

36-37. PAIR OF STATUETTES REPRESENTING YOUTHFUL FAUNS, THE BIRD'S NESTERS, *Les Dénicheurs*. (PLATE XXIV, Acc. No. 44.129; PLATE XXV, Acc. No. 44.130). Signed: CLODION. Signature incised on back in the terra cotta.

Terra cotta. Height 1' 5⅞"; width 6¼"; depth 5¼" (measurements without base). Height with base, 1' 5¾". Acc. No. 44.129



41. DANCER WITH CASTANETS

ÉTIENNE MAURICE FALCONET

Ex Collections: M. Goetz; M. Perdreau; M. Alphonse de Jonge



38. A LITTLE GIRL CARRYING FLOWERS CLAUDE MICHEL (CALLED CLODION)
Ex Collections: Sir Thomas Gibson Carmichel, Bart.;
J. Pierpont Morgan



46. TAPESTRY: MONTH OF MAY

SIGNED: AUDRAN

FRENCH, GOBELINS, PERIOD OF LOUIS XV, 1715-1774



36. ONE OF A PAIR OF STATUETTES REPRESENTING YOUTHFUL FAUNS
CLAUDE MICHEL (CALLED CLODION)

Ex Collections: Prince Demidoff; Ch. Mannheim

Terra cotta. Height 1' $\frac{5}{8}$ "; width $6\frac{1}{2}$ "; depth $6\frac{3}{16}$ " (measurements without base). Height with base, 1' $5\frac{3}{4}$ ".

Acc. No. 44.130 *Deaccession*

COLLS.: Prince Demidoff, Palazzo San Donato, Florence; Ch. Mannheim.

LIT.: *Catalogue des objets d'art et d'ameublement . . . au Palais de San Donato*, Paris, 1880, pp. 339, 340, No. 1464; H. Thirion, *Les Adam et Clodion*, 1885, Appendice, p. 410 (Sale, San Donato, sold to Ch. Mannheim for 5600 lire); S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, Paris, 1911, Vol. II, p. 156 ("Les Dénicheurs"—San Donato Sale, 1880, Demidoff Collection); Pedro Rioux-Maillou, "Clodion," *L'Art*, 1876, deuxième année, Vol. IV, pp. 156 and 157 (ill.).

Faunus, "the well-wisher," was one of the oldest and most popular of the Greek and Roman deities. In Greece he is identified as Pan. He is the good figure of the forest, plains, and fields. As Pan was accompanied by little Pans, so there were many *fauni* beside the chief *faunus*. These were imagined as merry, capricious beings, either male or female, as in these statuettes. Here, one carries an owl while the other carries a nest filled with little owlets.

Clodion was the son-in-law of the sculptor Pajou, at least a son-in-law for a time. But the very graceful, frivolous, and decorative touch which makes his work typical of the whole spirit of the Louis XVI style did not endear him as a husband; his connection with the Pajou family did not last long. The Collection of Prince Demidoff was one of the most famous nineteenth-century collections; it was sold in Florence.

The Cleveland Museum of Art is now rich in the works of Clodion: there is a group of terra cotta figurines in the Prentiss Collection (Pls. XXII, XXIV, XXV, XXVI, XXVII); there is also the fine "Maiden and Infant at Play" in the Severance Collection (*Cat. of the John L. Severance Coll.*, No. 27, Pl. XIV); in the Grace Rainey Rogers gift there are an exquisite biscuit statuette and a pair of bronze candelabra; and wall brackets after Clodion's models (*The Cleveland Museum of Art Bulletin*, April, 1942, pp. 62, 52, 64, ill.). A bas-relief, formerly in the J. Pierpont Morgan Collection (*Sale Cat.*, Parke-Bernet Galls., Inc., N. Y., No. 679), was purchased from the J. H. Wade Fund in March, 1944.

38. A LITTLE GIRL CARRYING FLOWERS. (PLATE XXII). Signed: CLODION. Signature incised on back in the terra cotta.

Terra cotta. Height 1' $1\frac{7}{8}$ "; width 5"; depth 6" (measurements without base). Height with base, 1' $4\frac{5}{8}$ ".

Acc. No. 44.131

COLLS.: Sir Thomas Gibson Carmichel, Bart., Castle Craig, Scotland; J. Pierpont Morgan, N. Y.

EXH.: The Metro. Mus. of Art, N. Y., 1913-1916.

Clodion's sculptures in biscuit, or terra cotta, typify a whole group of decorative sculpture of the Louis XVI period. He was the most prolific creator of this kind of sculpture. These pieces were usually signed with his name scratched in the material before it was fired, as in this piece, and were very often mounted with ormolu bases or with ormolu and marble.

FRENCH, PERIOD OF LOUIS XVI, 1774-1793.

39-40. PAIR OF CANDELABRA, *candélabres*. (PLATE XXVI, Acc. No. 44.124; PLATE XXVII, Acc. No. 44.125). Model of Claude Michel, called Clodion, 1738-1814.

Bronze and Ormolu. Height 5' 3 $\frac{1}{8}$ "; width 1' 4 $\frac{1}{2}$ "; depth 1' 7 $\frac{1}{4}$ " (measurements without base). Height with base, 7' 7 $\frac{11}{16}$ ". Acc. No. 44.124

Bronze and Ormolu. Height 5' 5 $\frac{3}{8}$ "; width 1' 5"; depth 1' 11" (measurements without base). Height with base, 7' 7 $\frac{5}{8}$ ". Acc. No. 44.125

COLLS.: William T. Blodgett, N. Y.; Eleanor Blodgett.

Clodion was a favorite sculptor of the Louis XVI period. His models for sculpture were used for candelabra, wall brackets, and other decorations in bronze and ormolu.

These candelabra are representative of a small and rare series in which the models of a *faun* and *faunesse* by Clodion were combined with ormolu in effective designs. In the Seillière Collection (E. Molinier, *Le Mobilier au XVII^e et au XVIII^e siècle*, Paris, n. d., p. 213, ill.) were smaller examples of the same sculptures with a different treatment in the ormolu fittings. The quality of the ormolu and the gilding on the garlands and the base show the craft at its best.

FALCONET, ÉTIENNE MAURICE, FRENCH, 1716-1791.

41. DANCER WITH CASTANETS, *La Danseuse aux castagnettes*. (PLATE XXI). Not signed.

White marble. Height 1' 2"; width 6 $\frac{1}{4}$ "; depth 6 $\frac{1}{4}$ " (measurements without base). Height with marble base, 1' 4 $\frac{3}{4}$ ". Acc. No. 44.128

COLLS.: M. Goetz, Paris; M. Perdreau, Paris; M. Alphonse de Jonge, Paris.

EXH.: 1874, L'Exposition des Alsaciens-Lorrains.

LIT.: Louis Réau, *Étienne-Maurice Falconet*, Paris, 1922, Vol. II, p. 507.

Étienne-Maurice Falconet was born in Paris in 1716 and was apprenticed about 1734 to Jean-Baptiste Lemoyne. His career can be divided into three parts: the years to 1766; the years at the Court of Russia, 1766-1778; and the years after his return until his death in 1791. He suffered an attack of paralysis in 1783 from which he never recovered, and for several years before that he was working on literary projects. No documented works of this period exist.

During the years in Russia, he worked almost exclusively on the monumental equestrian statue of Peter the Great, so that the characteristic productions which came from his hand are those produced before 1766. Of such is the marble in the Prentiss Collection.

His youthful sculptures were first quite baroque in their conception. Only after 1757 when, because of the efforts of his patroness, Madame de Pompadour, he was appointed Director of the Department of Modeling at the Sèvres Porcelain Factory, did he make the characteristic gracious and charming smaller figures which are generally associated with his name. The Prentiss figure is typical of this group.



37. ONE OF A PAIR OF STATUETTES REPRESENTING YOUTHFUL FAUNS
CLAUDE MICHEL (CALLED CLODION)

Ex Collection: Prince Demidoff; Ch. Mannheim



39-40. PAIR OF CANDELABRA

MOD

Ex Collections: William T.



EL OF CLAUDE MICHEL (CALLED CLODION)

Blodgett; Eleanor Blodgett



43. FIREDOG, MADE C.1786

FRENCH, PERIOD OF LOUIS XVI

SCULPTOR, LOUIS SIMON BOIZOT; *ciseleur*, PHILIPPE THOMIRE

Ex Collection: Marquis of Hertford

FRENCH, MADE C. 1786, PERIOD OF LOUIS XVI.

42-43. PAIR OF FIREDOGS, *chenets*. (PLATE XXVIII, Acc. No. 44.127). Sculptor: Louis Simon Boizot, 1743-1809; *ciseleur*, Philippe Thomire, 1751-1843.

Ormolu. Height 1' 6 $\frac{1}{4}$ "; width 1' 5 $\frac{5}{16}$ "; depth 5 $\frac{9}{16}$ ". Acc. No. 44.126

Ormolu. Height 1' 7 $\frac{13}{16}$ "; width 1' 6 $\frac{3}{16}$ "; depth 5 $\frac{1}{2}$ ". Acc. No. 44.127 *De accession*

COLL.: Marquis of Hertford, Paris.

These are the same model as those in the Musée du Louvre made for Marie Antoinette in 1786, according to the journal of the *Garde-Meuble* of that year (E. Molinier, *Le Mobilier au XVII^e et au XVIII^e siècle*, Paris, n. d., p. 215, ill.; Carle Dreyfus, *Catalogue sommaire du mobilier et des objets d'art du XVII^e et du XVIII^e siècle*, Louvre, 1922, No. 369, Pl. LVII; Henry Havard, *Dictionnaire de l'ameublement et de la décoration*, Paris, n. d., Vol. I, p. 795, ill.).

Boizot was a sculptor well known for his decorative sculpture used in ornaments, clocks, etc. Thomire was the most brilliant *ciseleur* of the late Louis XVI, Directory, and Empire periods. His work was the high mark in quality at the end of the Louis XVI period, as Gouthière's was earlier.

CHINESE EXPORT, LATE XVIII CENTURY.

44. COVERED VASE.

Porcelain. Height 14 $\frac{15}{16}$ "; with cover, 18 $\frac{1}{2}$ ". Acc. No. 44.193

The fantastic quality of the Orient stirred the imagination of Europe during the seventeenth and eighteenth centuries. Decoration derived in the Far East is apparent in many of the arts: chinoiserie in the lacquer and marquetry of the furniture; in the designs of elaborate fabrics; in the engraved ornamentation of the silver; and particularly in the porcelains. In addition to things made in Europe in the Chinese taste, there was a demand for export porcelain made especially in China for the European trade. European potteries, too, produced and decorated their pieces with their own interpretation of Far Eastern patterns.

TAPESTRIES AND EMBROIDERIES

Three fine French tapestries which have been added to the Museum collection by the Bequest of Mrs. Francis F. Prentiss represent three important types of eighteenth-century tapestries. Of these, one is from the Beauvais looms and two from the Gobelin looms of Paris.

"The Chinese Fair" (*Cat. No. 45, Pl. XXIX*), woven at Beauvais, is the second piece from "*La Tenture Chinoise*," a set of Chinese subjects enlarged from small designs by François Boucher to full-sized cartoons by Jean Joseph Dumons. This series of tapestries, which was first woven in 1743, was in great demand and was put on the looms several times during the

reign of Louis XV. The subjects of the six Boucher-Dumons chinoiserie tapestries are: "The Chinese Repast," "The Chinese Fair," "The Chinese Dance," "The Chinese Fishing Party," "The Chinese Hunt," and "The Chinese Toilet."

The designs of these tapestries are Chinese in subject but French in interpretation, reflecting the chinoiserie so much in vogue in the eighteenth century in tapestries, silks, lacquer, and other forms of art. "The Chinese Fair" shows a street scene with jesters, jugglers, musicians, and a lady in a canopied chair before a juggler's platform. The border of acanthus leaves simulates a gilt picture frame. At the top center is the royal coat of arms borne by Louis XV: the armorial shields of France and Navarre surmounted by the collars of the order of St. Michel and the Holy Spirit. The king himself ordered several sets of these tapestries, and there is record that "*La Tenture Chinoise*" was woven in 1759 and delivered in 1763 to the French foreign minister, M. Bertin, to be sent by him to China. The Prentiss tapestry bears the royal coat of arms, and it is more than probable that the set containing "The Chinese Fair" now in Cleveland, was one of those sent to China. Some of these sets were woven from smaller cartoons with an abbreviated background, as in the Prentiss tapestry, and some sets were woven from a cartoon showing a more extensive scene, as in the Stotesbury "Chinese Fair," now owned by the Pennsylvania Museum of Philadelphia. The Stotesbury version does not bear the royal coat of arms in the border.

The "Month of May" (*Cat. No. 46, Pl. XXIII*), one of the twelve tapestries from the so-called "Months of Lucas" series, is an eighteenth-century rendering of the sixteenth-century cartoon formerly attributed to Lucas Van Leyden of Brussels. Both "The Seasons" and "The Months" of Lucas were very popular in the eighteenth century and were woven many times at the Gobelins in Paris. Twelve full sets were woven for royal and noble patrons in the last years of the seventeenth century and the early years of the eighteenth century.

Michel Audran, director of the high-warp looms of the Gobelins from 1732 to 1771, is recorded to have woven special pieces for private patrons, and the Prentiss "Month of May" bears his signature in the lower right corner on the ground above the border. This is a pictorial tapestry with a distant perspective which depicts a May Day festival with an archery con-



45. TAPESTRY: THE CHINESE FAIR, MADE C.1759
FRENCH, BEAUVAIS, PERIOD OF LOUIS XV

DESIGNER: FRANÇOIS BOUCHER; CARTOON DRAWN FROM BOUCHER DESIGN
BY JEAN JOSEPH DUMONS



47. TAPESTRY: FLORAL PANEL, MADE C.1760
FRENCH, GOBELINS, PERIOD OF LOUIS XV
DESIGNER: LOUIS TESSIER OR MAURICE JACQUES. SIGNED: NEILSON EX.

test in progress and interested groups of spectators seated and on horseback. A wide border of leaves with garlands of flowers frames the tapestry.

An exquisite small tapestry of flowers (*Cat. No. 47, Pl. XXX*) was woven about 1760 on the Gobelin looms under the directorship of Neilson, a Scotchman who was in charge of one of the low-warp ateliers from 1749 to 1788. This bouquet of roses, carnations, cornflowers, peonies, and other flowers, tied by a blue ribbon bow, is placed against a light buff background. It is woven entirely of silk on silk warps. These floral panels were designed by Louis Tessier or Maurice Jacques, whose designs are so similar that it is difficult to differentiate between them. The tapestry is signed NEILSON EX. in the lower right-hand corner.

Three sets of embroidery, especially designed for furniture and now mounted on furniture with modern frames, are beautiful examples of French needlepoint. The earliest (*Cat. No. 48, Pl. XI*) of these dates from the Louis XIV period and is credited to the atelier of St. Cyr, founded by Madame de Maintenon in the late seventeenth century and famous for its beautiful work. The design, of baroque style, is composed of large medallions framed by strapwork and containing figures of heroic scale with twisted columns in the background. The embroidery of petit point is of finest quality and is enriched with spirals of metallic thread.

In striking contrast to this set, with its grandiose style and somber scenes from the history of Esther, is an embroidery (*Cat. No. 49*) of grotesques pervaded by playfulness. The figure of Plenty (?) is seated on a throne with attendant musicians and dancers. Exotic birds fly across the field of flowers amid fluttering ribbons, and monkeys scamper about playing musical instruments or riding on sea horses. The embroidery is worked in petit point. A soft green background harmonizes the colors.

An exquisitely fine embroidery (*Cat. No. 50*) is a chair-back showing a group of figures kneeling before a man with a turban. Flowers spring from the hillocks at their feet. The seat embroidery is of a later period and coarser workmanship with more wool and less silk than the back. A medallion encloses a scene of Latona and the rustics.

GERTRUDE UNDERHILL

CATALOGUE OF TAPESTRIES

FRENCH, BEAUVAIS, MADE C. 1759, PERIOD OF LOUIS XV.

45. TAPESTRY: THE CHINESE FAIR. Border of acanthus leaves simulating gilt picture frame; top center, royal arms as borne by Louis XV. (PLATE XXIX). Designer: François Boucher; cartoon drawn from Boucher design by Jean Joseph Dumons.

Silk and wool on cotton warps. Height 10' 7"; width 10' 3". Acc. No. 44.134

EXHS.: Cleve. Mus. of Art, 1918, Loan Exh. of Tapestries, No. 43.

LIT.: Heinrich Göbel, *Wandteppiche, Zweiter Teil—Die romanischen Länder*, Leipzig, 1928, Vol. I, p. 226; J. Badin, *La Manufacture de tapisseries de Beauvais*, Paris, 1909, pp. 61, 84.

The tapestry represents a chinoiserie interpretation of a street fair with jesters, jugglers, musicians.

FRENCH, PARIS, GOBELINS, PERIOD OF LOUIS XV, 1715-1774.

46. TAPESTRY: MONTH OF MAY. Border of rolled leaves with garlands of flowers; corner cartouches. (PLATE XXIII). Signed: AUDRAN, lower right-hand corner above border. From the series after designs of the sixteenth century ascribed to Lucas Van Leyden.

Silk and wool on linen warps; high-warp loom. Height 10' 3"; width 15' 3".
Acc. No. 44.133

COLL.: Charles M. Ffoulke.

EXHS.: Cleve. Mus. of Art, 1918, Loan Exh. of Tapestries, No. 29.

LIT.: Charles M. Ffoulke, *The Ffoulke Collection of Tapestries Arranged by Charles M. Ffoulke*, New York, 1913, p. 244 (ill.).

The tapestry represents a May Day festival, with spectators and an archery contest. Maurice Fenaille, *État général des tapisseries de la Manufacture de Gobelines*, Paris, 1907, Vol. II, pp. 337-370, has a general discussion of the eighteenth-century series.

FRENCH, PARIS, GOBELINS, MADE C. 1760, PERIOD OF LOUIS XV.

47. TAPESTRY: FLORAL PANEL. (PLATE XXX). Designer: Louis Tessier or Maurice Jacques. Signed: NEILSON EX., lower right-hand corner.

Silk on silk warps; low-warp loom. Height 21½"; width 17½".
Acc. No. 44.132

COLL.: George and Florence Blumenthal.

LIT.: Stella Rubinstein-Bloch, *Catalogue of the Collection of George and Florence Blumenthal*, Paris, 1930, Vol. VI, PL. LXV.

The design represents a bouquet of flowers: roses, carnations, cornflowers, peonies, and others tied with a blue ribbon bow; colors polychrome. It was

probably made for a chair-back. A general discussion of this type is found in Maurice Fenaille, *État général des tapisseries de la Manufacture de Gobelins*, Paris, 1907, Vol. IV, p. 394.

CATALOGUE OF EMBROIDERIES

FRENCH, LATE XVII CENTURY, PERIOD OF LOUIS XIV.

48. EMBROIDERED BACK AND SEAT FOR SETTEE. Back: three baroque medallions with episodes from the Book of Esther—1. Haman leads Mordecai through city on horseback at king's behest; 2. Esther told of decree against Jews; 3. King and Haman banquet with Esther the Queen. Seat: three medallions depicting animals and birds; arabesque and floral designs in interspaces; strapwork frames. Modern settee-frame. (PLATE XI). *Withdrawn 9/46*

Petit point in wool and silk; laid metallic thread in spirals. Back: Length 88"; width 32". Seat: Length 91"; width 32½". Acc. No. 44.122

The frame of the settee is modern, and the magnificent embroidery will eventually be removed and exhibited for itself. The embroidery is credited to the atelier of St. Cyr, a school for poor girls near Versailles, founded by Madame de Maintenon in the late seventeenth century. Racine wrote his dramatic tragedy, *Esther*, for the pupils of St. Cyr at the request of Madame de Maintenon.

FRENCH, MADE C.1700

49. EMBROIDERED BACK AND SEAT FOR SETTEE; GROTESQUES WITH *singeries*. Back: figure of Plenty (?) seated on throne; sun, symbol of Louis XIV, above her head, with attendant dancers and musicians; herms on either side; birds, monkeys, and musical instruments. Seat: same design elements. Modern settee-frame.

Petit point in wool and silk. Back: Length 62½"; width 27". Seat: Length 66½"; width 32". Acc. No. 44.111 *Desaccession*

The frame of the settee is modern, and the embroidery, which will eventually be removed from the frame and exhibited for itself, was influenced by Jean Berain.

FRENCH: BACK, LATE XVII CENTURY; SEAT, XVIII CENTURY.

50. EMBROIDERED BACK AND SEAT FOR CHAIR. Back: Joseph and his Brethren (?). Seat: Latona and the Rustics. Modern chair-frame.

Back: petit point in silk with some wool, faces in various stitches. Length 24"; width 22". Seat: coarse petit point in wool with touches of silk. Length 28"; width 28". Acc. No. 44.112

The frame of the chair is modern and the embroidery will eventually be removed from the frame.

CHINESE AND KOREAN CERAMICS— JAPANESE LACQUER

In the Oriental section the only non-Chinese ceramic object is a Korean vase (*Cat.* No. 51) of the Koryu dynasty, 918-1392. Except for a break at the lip, it is a fine example of the type, which is so reminiscent of Chinese celadon. The hard, gray porcelaneous body received an incised design before firing, and was then covered with a smooth, hard, transparent, grayish celadon glaze.

To turn to the Chinese wares, from about the same time comes a *Chün yao* bulb bowl (*Cat.* No. 52) of the Sung dynasty, 960-1278. Of porcelaneous stoneware, it is entirely coated with a speckled lavender glaze that shoals to olive color where it is thin. At the time of their manufacture the *Chün* wares were not highly esteemed by the Chinese, and it was only at a later date that they came to be sought after. Certain pieces, such as the present one, bear impressed in the base one of the numerals from one to ten, but it is not known what was indicated by these numbers.

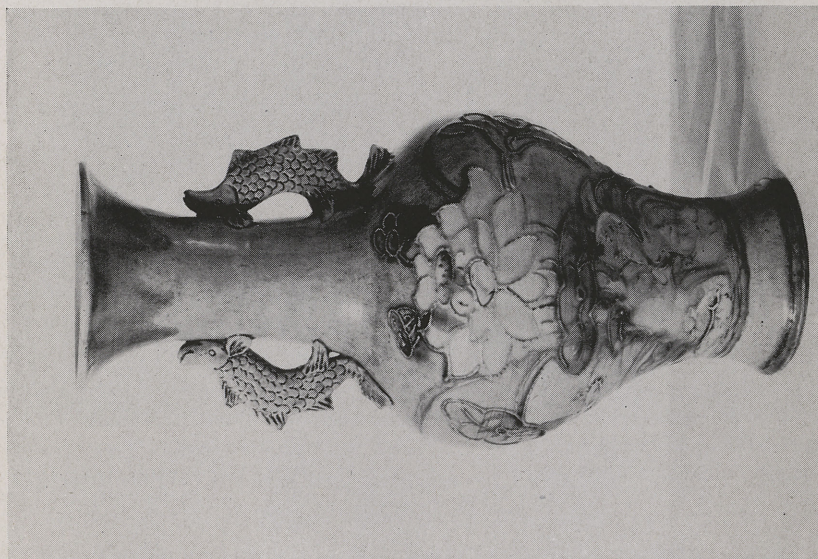
Two Ming three-color (*San-ts'ai*) pieces (*Cat.* Nos. 53-4, Pl. XXXI) are of a type not heretofore represented in the Museum. Both are beaker-shaped baluster vases with paired handles and floriate decoration in three-color enamels on a monochrome ground. The taller of the two has handles in the shape of sprigs of *Prunus* (plum), which is the flower of January, and is spotted with plum blossoms and snowflakes, indicating the early arrival of spring. The other vase is adorned with paired handles in the shape of fish, symbolizing conjugal felicity and fertility. The fish on the body of the vessel have a similar connotation, and the lotus stands for summer, purity, and combination. Thus, the recipient of such a gift should be blessed with the combination of a happy marriage, many offspring, an unstained family escutcheon, and the easy life of a permanent summer.

Outstanding amongst the later porcelains are the two square club-shaped vases (*Cat.* Nos. 56-7, Pl. XXXII), with flowers of the four seasons in enamels on the biscuit, surrounded by a ground of greenish-black. These *famille noire*, or black-ground, vases have long been popular in the Occident, where they have been known erroneously as "black hawthorns," owing to a misconception concerning the *Prunus* decoration. The bases of



53

MING DYNASTY, 1368-1644



54

THREE-COLOR WARES WITH MONOCHROME GROUND



57

SQUARE, BLACK-GROUND VASES

56

K'ANG HSI PERIOD, 1662-1722



64. FAMILLE VERTE VASE

K'ANG HSI PERIOD, 1662-1722



65. VASE WITH FAMILLE VERTE PANELS AND ROUGE DE FER BORDERS
K'ANG HSI PERIOD, 1662-1722

the square ones are unglazed, except for a small square depression bearing a mark. One of the Prentiss pieces has the mark of the Ch'êng Hua Period of the Ming dynasty, although it was not made until the K'ang Hsi Period, 1662-1722, and the other has the name of the hall in which it was made.

There is also a group of small black-ground pieces, the most interesting of which is perhaps the little baluster vase with the eight famous horses of the Emperor Mu Wang (*Cat. No. 58*).

The white porcelain made at Tê-hua in Fukien Province cannot be dated certainly, as the same materials have been used from the Ming dynasty to modern times. The body is highly vitrified and translucent, and the soft-textured glaze varies from pinkish cream-white to milk-white, as in the two pieces respectively here represented (*Cat. Nos. 70-I, Pl. XXXVI*). Although the ware is now generally referred to as Fukien, it is probably still better known to most people as *blanc de chine*.

Perhaps the highest point of the collection is the *lang yao* red vase (*Cat. No. 72, Pl. XXXV*). This type is better known as ox-blood, or *sang de boeuf*, but in recent years there has been an ever-increasing tendency to consider as *lang yao* any ox-blood porcelain made in the K'ang Hsi Period. Precisely what is meant by *lang* is not known, but it may well be the name of a potter or a family of potters. In any case, *lang yao* is the K'ang Hsi variety of the Ming *chi hung* and is noted for a richness and control not found in later attempts.

Another fine monochrome is the apple-green with its heavy brown crackle (*Cat. No. 73, Pl. XXXV*). The color is obtained by covering a stone-gray glaze with a transparent green glaze, and the diversity of the crackle is due to the independent cracking of the two glazes.

Much in demand amongst American collectors are the peach-blooms, which have a copper glaze like the ox-bloods but are not so startling in color. They are made of the finest white porcelain and always bear, exquisitely written, the six-character K'ang Hsi mark on the base. The glaze varies from red to buff-pink ("ashes of roses") and is nearly always speckled. Of the two pieces in the collection, the bottle (*Cat. No. 75*) is liver-colored, and the brush-washer (*Cat. No. 76*) is red.

The ware that goes under the romantic French name, "*clair de lune*," is represented by examples from the three chief periods of the Ch'ing dynasty, and it is interesting to remark the differ-

ences. The little K'ang Hsi bottle (*Cat.* No. 77, Pl. XXXVI) is perfectly plain and bears a comparatively brilliant glaze. The Yung Chêng vase (*Cat.* No. 81, Pl. XXXVI) is more elaborate, but the glaze is soft and unctuous, with only a pale bluish cast. The Ch'ien Lung vase (*Cat.* No. 98, Pl. XXXVI) not only is more complicated as to design and decoration, but also has a glassier glaze than either of the others. In color it falls between them.

The most intriguing point about the snuff bottles is the fact that one of them (*Cat.* No. 107) bears a mistaken mark, for whereas it should read *Ch'ien Lung nien chih* (Made in the years of Ch'ien Lung), it is actually *Ch'ien nien nien chih*, which is meaningless. It is, however, of the Ch'ien Lung period.

HOWARD HOLLIS

CATALOGUE OF KOREAN AND CHINESE CERAMICS

KOREAN, KORYU DYNASTY, 918-1392.

51. VASE WITH TEN-LOBED MELON-SHAPED BODY, TALL NECK WITH FLAT FLARING MOUTH, AND SPREADING, FLOWER-LIKE FOOT. Vertical petals incised between bands of horizontal lines on neck. Lip repaired with gold lacquer.

Porcelaneous stoneware. Height 10".

Acc. No. 44.164

CHINESE, SUNG DYNASTY, 960-1278.

52. *Chün yao* BULB BOWL IN HEXAFOIL SHAPE WITH THREE SHORT LEGS. Chinese numeral "1" on base. Speckled lavender glaze, olive where thin and on base.

Porcelaneous stoneware. Height 3 $\frac{3}{8}$ "; diameter 10".

Acc. No. 44.169

A large and fine group of *Chün yao* is in the Severance Collection (*Cat.* Nos. 133-143) of this Museum.

CHINESE, MING DYNASTY, 1368-1644.

53. THREE-COLOR, BEAKER-SHAPED BALUSTER VASE WITH OVOID BODY, SPREADING FOOT, AND TALL NECK WITH FLARING MOUTH. Two handles in the shape of *Prunus* sprigs on neck. *Prunus* blossoms and snowflakes in applied relief scattered not quite regularly over the body. Buff-colored porcelaneous stoneware with yellowish-brown glaze on twigs, turquoise-blue inside neck and on blossoms, and white on snowflakes. Ground glazed pale aubergine. (PLATE XXXI).

Porcelain. Height 19 $\frac{1}{2}$ ".

Acc. No. 44.223

54. THREE-COLOR BEAKER-SHAPED BALUSTER VASE WITH OVOID BODY, SPREADING FOOT, AND TALL NECK WITH FLARING MOUTH. Two handles in the shape of fish on neck. On each side of the body, outlined with threads of clay to hold the glaze, is a flowering lotus with two fish. On one side is a crab. White porcelainous stoneware with all fish and crab glazed yellow, leaves and stalks turquoise-blue, bulbs turquoise-green, inside mouth and base pale turquoise-green, and blossoms pale bluish milk-white. Turquoise-blue rim for earth and at foot rim. Ground glazed pale lavender. (PLATE XXXI).

Porcelain. Height $17\frac{3}{4}$ ".

Acc. No. 44.224

CHINESE, MING DYNASTY, WAN LI PERIOD, 1573-1619.

55. FLATTENED OVOID SOFT-PASTE SNUFF BOTTLE WITH BLUE LIONS IN WHITE GROUND. Slight crackle. Wan Li mark.

Porcelain. Height $2\frac{3}{4}$ ".

Acc. No. 44.210

CHINESE, CH'ING DYNASTY, K'ANG HSI PERIOD, 1662-1722.

56. CLUB-SHAPED VASE WITH SQUARE BODY AND ROUND NECK. Flowers of the seasons in black ground. (PLATE XXXII). Ch'êng Hua mark.

Porcelain. Height $19\frac{3}{8}$ ".

Acc. No. 44.181

57. CLUB-SHAPED VASE WITH SQUARE BODY AND ROUND NECK. Flowers of the seasons in black ground. (PLATE XXXII). Mark of Green Jade Hall (Pi Yü T'ang).

Porcelain. Height $19\frac{3}{8}$ ".

Acc. No. 44.182

58. BALUSTER VASE WITH OVOID BODY, SPREADING FOOT, AND TALL NECK WITH SPREADING MOUTH. Black ground decorated with eight horses of Mu Wang, trees, and rocks. White base with blue double circle.

Porcelain. Height $7\frac{7}{8}$ ".

Acc. No. 44.143

Deaccession

59. HEXAGONAL CUP WITH ORMOLU LIP-BAND AND TRIPOD STAND. Black ground panels with bird and flower decoration. Interior white with flower decoration.

Porcelain. Height 5".

Acc. No. 44.140

Deaccession

60. CUP AND SAUCER. Exterior of cup and interior of saucer black ground with magnolia and peony decoration. Interior of cup and exterior of saucer green ground with Prunus. Bases white with blue flower in blue double circle.

Porcelain. Cup: Height $2\frac{1}{8}$ ". Saucer: Diameter $6\frac{3}{8}$ ".

Acc. No. 44.145-a

Deaccession

61. CUP AND SAUCER. Interior white with floral decoration. Exterior black with Prunus decoration and white panels with flowers. Bases white with blue flower in blue double circle.

Porcelain. Cup: Height $1\frac{1}{16}$ ". Saucer: Diameter $4\frac{3}{4}$ ".

Acc. No. 44.144-a

CHINESE, CH'ING DYNASTY, K'ANG HSI PERIOD (?), 1662-1722.

62-63. PAIR CUPS AND SAUCERS. Black ground with rocks and Prunus. Interior of cups and exterior of saucers white with flowers.

Porcelain. Cup: Height $2\frac{5}{8}$ ". Saucer: Diameter $5\frac{1}{4}$ ".

Acc. Nos. 44.141-a—142-a

Deaccessioned

CHINESE, CH'ING DYNASTY, K'ANG HSI PERIOD, 1662-1722.

64. CLUB-SHAPED VASE with speckled green ground and white panels with decoration of birds, flowers, and symbols in *famille verte* enamels. (PLATE xxxiii).

Porcelain. Height $18\frac{1}{2}$ ".

Acc. No. 44.172

Deaccessioned

65. TALL BALUSTER VASE WITH OVOID BODY, SPREADING FOOT, AND TALL STRAIGHT NECK WITH FLARING MOUTH. *Famille verte* decoration of birds, flowers, and mythical animals in panels separated by bands of *rouge de fer* glaze with white floral decoration. On shoulder symbols of the Four Accomplishments in yellow frames surrounded by green. Blue double circle on base. (PLATE xxxiv).

Porcelain. Height 29".

Acc. No. 44.170

Deaccessioned

66. TALL BALUSTER VASE WITH OVOID BODY, SPREADING FOOT, AND TALL NECK WITH FLARING MOUTH. Theatrical scenes in *famille verte* enamels.

Porcelain. Height $30\frac{3}{8}$ ".

Acc. No. 44.179

Deaccessioned

67. BOTTLE-SHAPED VASE WITH DEPRESSED GLOBULAR BODY, TALL STRAIGHT NECK, AND SHORT FOOT. Decoration of blue lotuses in a white ground.

Porcelain. Height $17\frac{3}{8}$ ".

Acc. No. 44.180

68. BOTTLE-SHAPED VASE WITH GLOBULAR BODY, TALL SLENDER NECK, AND SHORT FOOT. Decoration of blue lotuses on white ground.

Porcelain. Height $18\frac{1}{8}$ ".

Acc. No. 44.183

69. CYLINDRICAL SOFT-PASTE SNUFF BOTTLE WITH BLUE DRAGONS IN WHITE GROUND. Crackle.

Porcelain. Height $3\frac{1}{2}$ ".

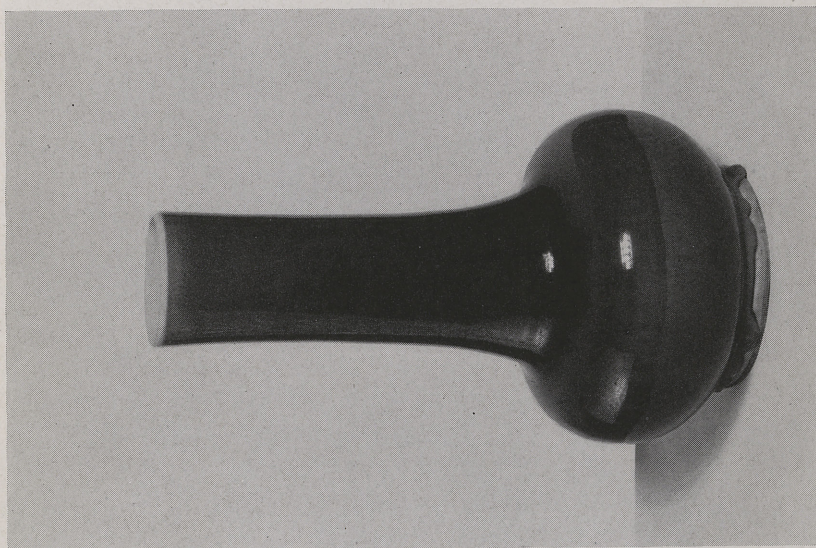
Acc. No. 44.207

CHINESE, CH'ING DYNASTY, K'ANG HSI PERIOD, 1662-1722, OR EARLIER.

70. BOTTLE-SHAPED VASE WITH GLOBULAR BODY, LONG NECK, AND BULBOUS MOUTH. Lizard appliqué on neck in relief. Cream-white glaze. Fukien porcelain. (PLATE xxxvi).

Porcelain. Height $9\frac{5}{8}$ ".

Acc. No. 44.195



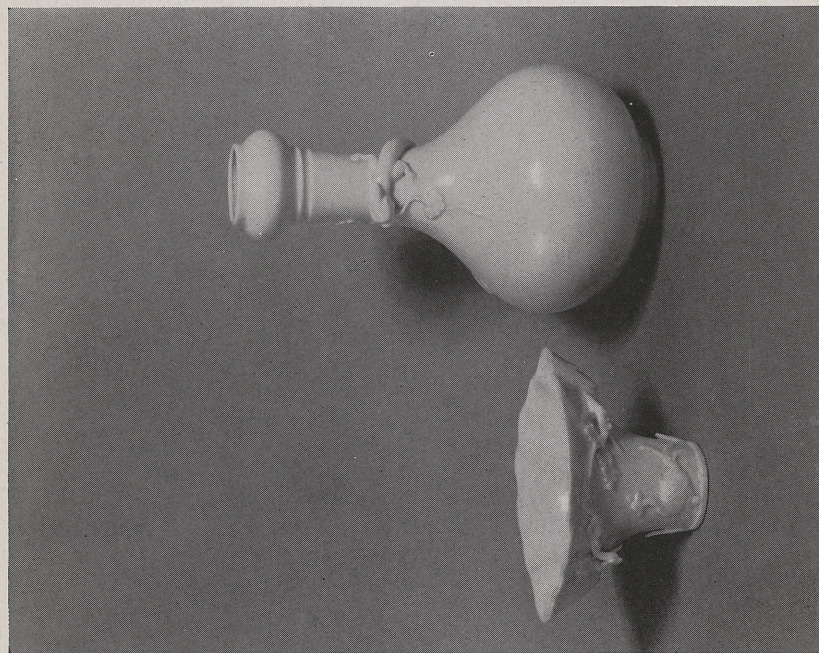
72. LANG YAO RED VASE

K'ANG HSI PERIOD, 1662-1722



73. APPLE-GREEN VASE

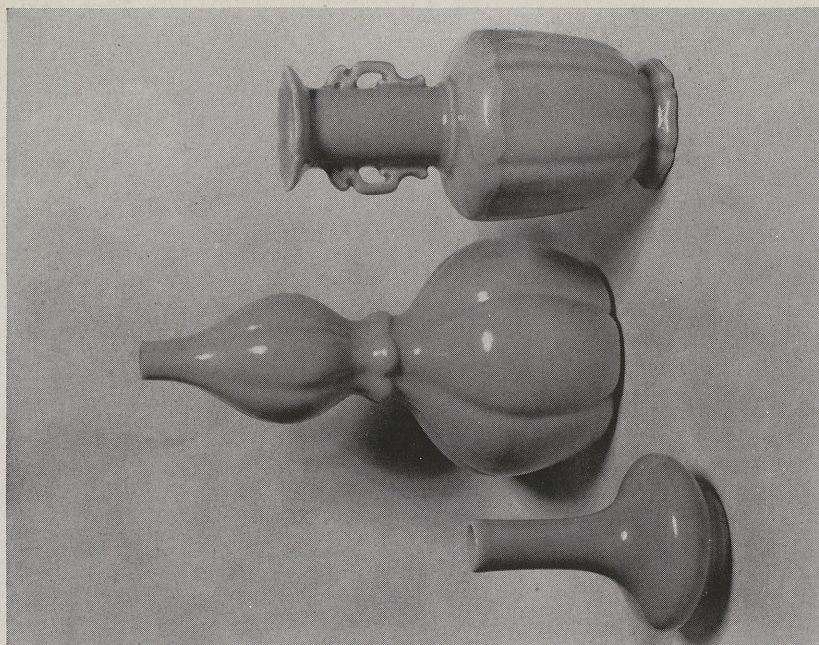
*Removed from the collection
9/60*



71

FUKIEN PORCELAIN

K'ANG HSI PERIOD, 1662-1722, OR EARLIER



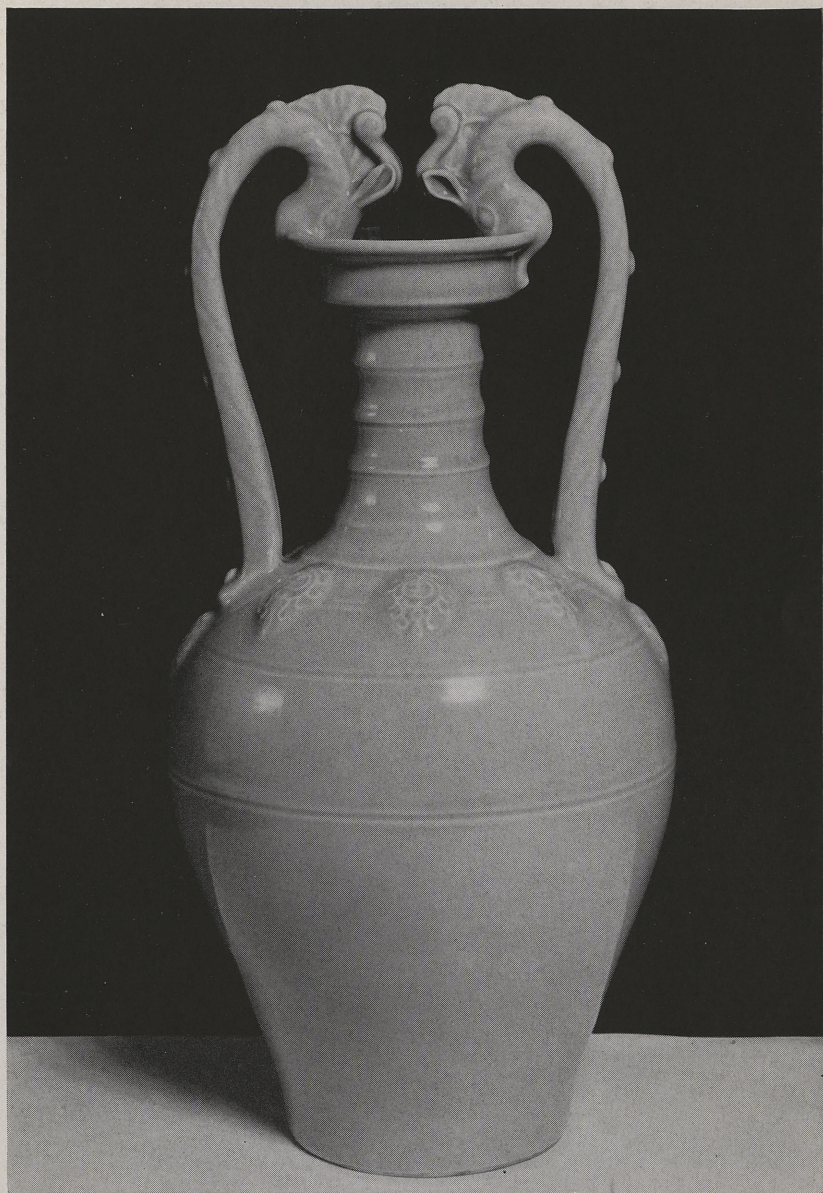
77

81

CLAIR DE LUNE VASES

K'ANG HSI, YUNG CH'ENG, AND CH'EN LUNG PERIODS, 1662-1795

98



82. CELADON VASE

YUNG CHÊNG PERIOD, 1723-1735



94

PAIR OF VASES WITH PEACH DECORATION

93

CH' IEN LUNG PERIOD, 1736-1795

71. LIBATION CUP IN SHAPE OF RHINOCEROS-HORN CUP WITH DRAGON, PHOENIX, CARP, AND PRUNUS IN APPLIED RELIEF. Pinkish cream-white glaze. Fukien porcelain. (PLATE XXXVI).

Porcelain. Height $3\frac{7}{16}$ "; length $5\frac{13}{16}$ ".

Acc. No. 44.198

CHINESE, CH'ING DYNASTY, K'ANG HSI PERIOD, 1662-1722.

72. BOTTLE-SHAPED VASE WITH DEPRESSED GLOBULAR BODY, TALL STRAIGHT NECK, AND SHORT FOOT. *Lang yao* red glaze ending in welts above foot rim; white at mouth. Inside neck and base glazed cream-white, crackled. (PLATE XXXV).

Porcelain. Height 15".

Acc. No. 44.201

A large variety of *lang yao* is to be found in the Severance Collection (Cat. Nos. 165-171) of this Museum.

CHINESE, CH'ING DYNASTY, K'ANG HSI PERIOD (?), 1662-1722.

73. VASE WITH DEPRESSED GLOBULAR BODY, TALL STRAIGHT NECK, AND SHORT FOOT. Two dragons in relief on sides. Apple-green glaze, crackled; white inside. Base and foot-rim painted dark brown. (PLATE XXXV).

Porcelain. Height $14\frac{5}{8}$ ". *Removed from the collection 9/60*

Acc. No. 44.205

There is a larger selection of apple-green wares in the Severance Collection (Cat. Nos. 172-176) of this Museum.

CHINESE, CH'ING DYNASTY, K'ANG HSI PERIOD, 1662-1722.

74. CLUB-SHAPED VASE WITH FOLIATE DESIGNS IN GILT TRACERY ON A POWDER-BLUE GROUND.

Porcelain. Height $17\frac{7}{8}$ ".

Acc. No. 44.221

75. "CHRYSANTHEMUM" BOTTLE WITH OVOID BODY, LONG STRAIGHT NECK WITH FLARING MOUTH, AND SHORT FOOT. Chrysanthemum petals around base. Mottled, liver-colored, peach-bloom glaze. K'ang Hsi mark.

Porcelain. Height $8\frac{1}{4}$ ". *Removed from the collection 9/63*

Acc. No. 44.161

76. WATER-POT OF DEPRESSED GLOBULAR SHAPE WITH CONTRACTED MOUTH. Peach-bloom glaze. Inside and base white. K'ang Hsi mark.

Porcelain. Height $1\frac{1}{16}$ "; diameter of mouth $3\frac{3}{8}$ ".

Acc. No. 44.166

There is a fine group of peach-blooms in the Severance Collection (Cat. Nos. 177-183) of this Museum.

77. BOTTLE-SHAPED *clair de lune* VASE. (PLATE XXXVI). K'ang Hsi mark.

Porcelain. Height $4\frac{3}{4}$ ".

Acc. No. 44.155

78. MINIATURE VASE WITH INVERTED PEAR-SHAPED BODY, SPREADING FOOT, AND TALL SLENDER NECK. Brilliant violet glaze. Blue double circle on base.

Porcelain. Height $5\frac{1}{8}$ ".

Acc. No. 44.165

79. VASE WITH HIGH-SHOULDERED OVOID BODY, SHORT STRAIGHT NECK, AND SPREADING FOOT. Floral designs incised under a peacock-blue glaze. Neck ground down.

Porcelain. Height $7\frac{1}{2}$ ".

Acc. No. 44.200

CHINESE, CH'ING DYNASTY, YUNG CHÊNG PERIOD (?),

1723-1735.

80. TAPERING CLUB-SHAPED VASE WITH BAND OF SHOU (LONGEVITY) CHARACTERS ON NECK. Shoulder ornament of pink flowers on turquoise and yellow ground, and bands of dragon medallions and clouds on body.

Porcelain. Height 17".

Acc. No. 44.192

CHINESE, CH'ING DYNASTY, YUNG CHÊNG PERIOD, 1723-1735.

81. DOUBLE-GOURD-SHAPED, SIX-LOBED, MELON-SHAPED VASE WITH PENDULOUS BLOBS BETWEEN GOURDS. Pale *clair de lune* glaze. Mouth ground down. Six metal coasters on base. (PLATE XXXVI). Yung Chêng mark.

Porcelain. Height $10\frac{1}{4}$ ".

Acc. No. 44.163

82. VASE IN SHAPE OF T'ANG AMPHORA WITH OVOID BODY, TALL NECK WITH "BAMBOO JOINTS," AND PROJECTING LIP. Two high handles ending in dragons' heads biting the lip. Clear celadon glaze. (PLATE XXXVII). Yung Chêng mark.

Porcelain. Height $20\frac{1}{2}$ ".

Acc. No. 44.190

83. OVOID JAR WITH SHORT SLOPING NECK. Decoration of three persimmon sprays in blue and ox-blood red under a celadon-green glaze. White glaze inside, pale green on base. Neck and adjoining ring unglazed to take cover.

Porcelain. Height $6\frac{7}{8}$ ".

Acc. No. 44.194

This jar is similar to E55, Vol. V, *Eumorfopoulos Catalogue*.

CHINESE, CH'ING DYNASTY, YUNG CHÊNG PERIOD (?),

1723-1735.

84. VASE WITH OVOID BODY, LONG NECK, SPREADING MOUTH, AND SLOPING FOOT. Trees, flowers, and fungi in underglaze red and blue on a white ground.

Porcelain. Height $12\frac{3}{4}$ ".

Acc. No. 44.206

85. CUP OF HALF-EGG SHAPE, FLATTENED, WITH DRAGON IN FULL RELIEF ON SIDE. White inside, coral outside.

Porcelain. Height $3\frac{1}{2}$ ".

Acc. No. 44.197

CHINESE, CH'ING DYNASTY, YUNG CHÊNG PERIOD, 1723-1735.

86. TUBULAR SOFT-PASTE SNUFF BOTTLE WITH BLUE MONKEYS IN WHITE GROUND. Crackle.

Porcelain. Height $3\frac{1}{4}$ ".

Acc. No. 44.208

87. CYLINDRICAL SOFT-PASTE SNUFF BOTTLE WITH BLUE LIONS AND CLOUDS IN WHITE GROUND. Crackle. Yung Chêng mark.

Porcelain. Height 3".

Acc. No. 44.209

CHINESE, CH'ING DYNASTY, CH'IENTUNG PERIOD, 1736-1795.

88-91. FOUR BLACK-GROUND DISHES decorated on the inside with flowers in *famille rose* enamels and on outside with a series of green petals. White base with blue double circle.

Porcelain. Height 1¼"; diameter 6¼".

Acc. Nos. 44.174-177

92. CYLINDRICAL BRUSH-HOLDER with children's celebration in varicolored enamels on exterior and turquoise glaze on interior and base. Ch'ien Lung mark.

Porcelain. Height 4½"; diameter 3⅝".

Acc. No. 44.178

93-94. PAIR BOTTLE-SHAPED VASES WITH GLOBULAR BODIES AND STRAIGHT NECKS. Decoration of peach tree with nine peaches in various enamels. (PLATE XXXVIII). Ch'ien Lung mark.

Porcelain. Height 20¼".

Acc. No. 44.184

Porcelain. Height 20".

Acc. No. 44.185

These vases are similar to a vase in the Reginald Cory Collection, reproduced Pl. LXV in R. L. Hobson, *The Later Ceramic Wares of China*, and to one reproduced in Vol. II, Pl. CV, *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1911 (privately printed). A very fine one is in the Warner Collection in the Museum and is reproduced in color in *Selections from Oriental Objects of Art Collected by Worcester Reed Warner*, Tarrytown, 1921, p. 32, and in black and white in *The Bulletin of the Cleveland Museum of Art*, June, 1931; this one has five bats in addition to the decoration found on the others.

95. VASE WITH OVOID BODY, SPREADING FOOT, NECK, AND SLIGHTLY SPREADING MOUTH. White with Chung K'uei and lion in varicolored enamels.

Porcelain. Height 15⅜".

Acc. No. 44.188

96. BOTTLE-SHAPED VASE WITH GLOBULAR BODY, SHORT FOOT, AND TALL RINGED NECK ENDING IN A BULB WITH PETALS. White ground with ox-blood and blue lions playing with balls. Ch'ien Lung mark.

Porcelain. Height 10⅞".

Acc. No. 44.191

97. MINIATURE VASE WITH OVOID BODY, NARROW NECK, AND SPREADING MOUTH. Mottled rose and white glaze. Mouth glazed camellia-leaf green.

Porcelain. Height 2¾".

Acc. No. 44.154

98. VASE WITH DEEP HALF-MELON-SHAPED BODY WITH SPREADING FOOT, HEXAFOIL IN SECTION. Tall straight neck with spreading, hexafoil mouth. Two stylized dragon handles. *Clair de lune* glaze. (PLATE XXXVI). Ch'ien Lung mark.

Porcelain. Height 7¾".

Acc. No. 44.162

99. BOTTLE-SHAPED CAMELLIA-LEAF GREEN VASE.

Porcelain. Height $5\frac{3}{4}$ ".

Acc. No. 44.156

100. BOTTLE-SHAPED VASE WITH GLOBULAR BODY AND LONG STRAIGHT NECK. Camellia-leaf green glaze, crackled.

Porcelain. Height $11\frac{7}{8}$ ".

Acc. No. 44.204

101. FOUR-LOBED, FLATTENED VASE WITH OVOID BODY, TALL SPREADING NECK, PROJECTING FOOT, AND TWO LEAF HANDLES. Foliate design incised under a dark green glaze.

Porcelain. Height 10".

Acc. No. 44.196

102. BOTTLE-SHAPED VASE WITH OVOID BODY, TALL STRAIGHT NECK, AND MEDIUM FOOT. Deep blue glaze. Base unglazed.

Porcelain. Height $5\frac{9}{16}$ ".

Acc. No. 44.157

103. BOTTLE-SHAPED VASE WITH OVOID BODY AND TALL WIDE NECK. Deep blue glaze. Base unglazed.

Porcelain. Height $5\frac{11}{16}$ ".

Acc. No. 44.158

104. SLENDER OVOID SOFT-PASTE SNUFF BOTTLE with fisherman and landscape in a crackled buff ground.

Porcelain. Height 3".

Acc. No. 44.211

105. SLENDER HIGH-SHOULDERED OVOID SOFT-PASTE SNUFF BOTTLE with Li T'ieh-kuai and bats in a crackled buff ground.

Porcelain. Height $3\frac{7}{8}$ ".

Acc. No. 44.212

106. FLAT OBLONG SNUFF BOTTLE with floral panels in *famille rose* enamels and coral red borders. Ch'ien Lung mark.

Porcelain. Height $2\frac{13}{16}$ ".

Acc. No. 44.213

107. FLATTENED OBLONG SNUFF BOTTLE with pink borders with floral decoration. Panel with floral design in *famille rose* enamels. Panel with poem by Ch'ien Lung. Seals of Ch'ien Lung. Mark on base: *Ch'ien nien nien chih* in error for *Ch'ien Lung nien chih*.

Porcelain. Height $2\frac{7}{8}$ ".

Acc. No. 44.215

CHINESE, CH'ING DYNASTY, CHIA CH'ING PERIOD, 1796-1820.

108. BOTTLE-SHAPED VASE WITH SHORT FOOT AND SPREADING LIP. Millefleurs decoration outside; turquoise on foot and inside. Chia Ch'ing mark.

Porcelain. Height $12\frac{1}{8}$ ".

Acc. No. 44.151

109. FLATTENED OVOID SNUFF BOTTLE WITH RELIEF DESIGN OF IMMORTALS AND SEA. Sea-green ground with different enamels. Chia Ch'ing mark.

Porcelain. Height $3\frac{1}{4}$ ".

Acc. No. 44.214

This bottle is similar to E329, Vol. V, *Eumorfopoulos Catalogue*, which has a Ch'ien Lung mark and is ascribed to the Ch'ien Lung Period.

CHINESE, XIX CENTURY.

110. VASE WITH PEAR-SHAPED BODY, FLARING MOUTH, AND STRAIGHT FOOT. White glaze with overall decoration of brown snail-like scrolls, with birds, flowers, and insects raised in pink, blue, turquoise, and green enamels.

Porcelain. Height 16 $\frac{3}{4}$ ".

Acc. No. 44.199

Deaccession

111-112. PAIR TALL CYLINDRICAL VASES WITH FLARING MOUTH AND BULGE ABOVE FOOT. Flowers in purplish-rose petals around neck and base. Baskets of flowers in *famille rose* enamels on body.

Porcelain. Height 18 $\frac{7}{8}$ ".

Acc. Nos. 44.186-187

Deaccession

113-114. PAIR SEMI-EGGSHELL CUPS AND SAUCERS. Interior decorated with flowers and butterflies in *famille rose* enamels. Exterior coated with mottled pink.

Porcelain. Cups: Height 2"; width 4 $\frac{1}{16}$ ". Saucers: Width 6 $\frac{1}{4}$ ".

Acc. Nos. 44.137-a-138-a

Deaccession

LIT.: Edgar Gorer, *Collection of Old Chinese Porcelains Formed by George R. Davies, Esq.*, London, 1913, p. 19, No. 60.

115. LIBATION CUP OF BRONZE FORM, WITH INVERTED HELMET-SHAPED BODY, THREE SPLAYED LEGS, AND A HANDLE. Interior and handle gilded. Exterior glazed rose with yellow lip-band and band of blue and white stylized birds around middle. Legs blue and white with animal masks at top.

Porcelain. Height 4 $\frac{13}{16}$ ".

Acc. No. 44.139

COLL.: Henry Sampson.

116-117. PAIR BALUSTER VASES WITH KNOBBED COVERS. Flowers in enamels raised from pink ground. Plants and insects in white panels.

Porcelain. Height 9 $\frac{3}{8}$ "; with cover, 11 $\frac{1}{8}$ ".

Acc. Nos. 44.152-153

Deaccession

LIT.: Edgar Gorer, *Collection of Old Chinese Porcelains Formed by George R. Davies, Esq.*, London, 1913, p. 15, No. 40.

118. VASE WITH OVOID BODY AND TALL STRAIGHT NECK. Purplish-rose glaze.

Porcelain. Height 9".

Acc. No. 44.159

119. VASE WITH PEAR-SHAPED BODY, TALL STRAIGHT NECK, AND STRAIGHT FOOT. Purplish-rose glaze.

Porcelain. Height 8 $\frac{7}{8}$ ".

Acc. No. 44.160

120. FOUR-LOBED DISH WITH LIZARD IN RELIEF, INSECT AND FLOWERS IN A PURPLISH-ROSE GROUND. Base turquoise.

Porcelain. Height 1 $\frac{3}{4}$ "; length 8 $\frac{1}{16}$ ".

Acc. No. 44.171

Deaccession

121-122. PAIR OF OCTAGONAL JARDINIÈRES WITH FLARING SIDES, WIDE FLAT LIPS, HOUR-GLASS SHAPED FEET WITH RIM AT WAIST AND AT BASE. Hole in bottom, which is raised. Decorated in various over- and under-glaze enamels with floral and geometric patterns. Main panels with Taoist saints in landscapes. Six-character K'ang Hsi mark under lip.

Porcelain. Height 14"; diameter 22½".

Acc. No. 44.135

Porcelain. Height 13½"; diameter 22¼".

Acc. No. 44.136

CATALOGUE OF JAPANESE LACQUER

JAPANESE, TOKUGAWA PERIOD, 1615-1867.

123. SIX-SECTION INRO IN GOLD LACQUER WITH DECORATION OF DRAGON IN SEA BEFORE FUJI. Ivory lion netsuke.

Lacquer. Length 3¾".

Acc. No. 44.216

124. FIVE-SECTION INRO IN SPECKLED BLACK AND GOLD LACQUER WITH DECORATION OF ROOSTER ON DRUM.

Lacquer. Length 3⅝".

Acc. No. 44.217

125. FIVE-SECTION BLACK LACQUER INRO IN CASE OF BLACK LACQUER WITH GOLD TIGER AND BROWN OX. Ivory mouse netsuke.

Lacquer. Height 3¼".

Acc. No. 44.218

126. BRUSH-CASE IN BLACK LACQUER SPECKLED WITH GOLD AND DECORATED WITH PHOENIXES, FLOWERS, AND GEOMETRIC PATTERNS IN GOLD AND GUNMETAL.

Lacquer. Length 9".

Acc. No. 44.219

127. HEXAFOIL BOX IN BLACK LACQUER SPECKLED WITH GOLD AND WITH DECORATION IN GOLD OF BUTTERFLIES, MELONS, AND GEOMETRIC PATTERNS; INSIDE COVER DECORATED WITH SHELLS AND REEDS.

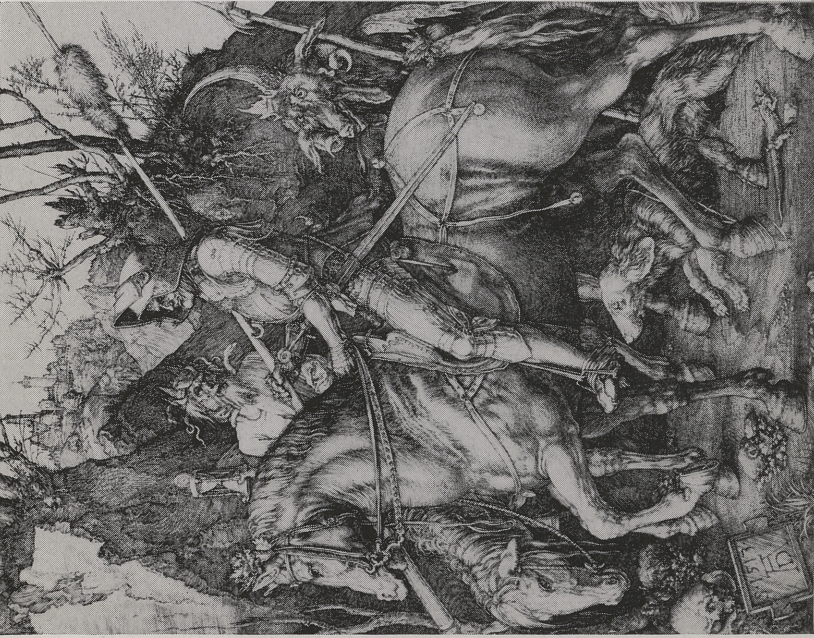
Lacquer. Height 2½".

Acc. No. 44.220

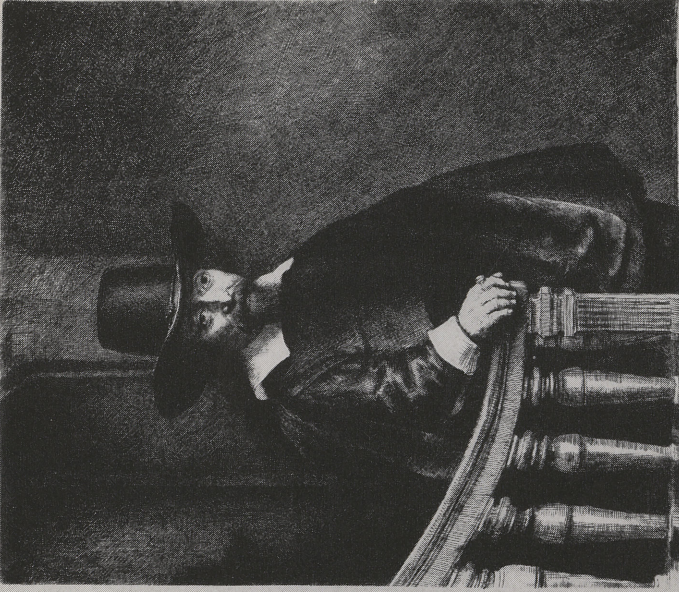
PRINTS

Of the seven prints from the Prentiss Bequest the earliest is the engraving, dated 1513, of "The Knight, Death, and the Devil" (D. 70), one of Albrecht Dürer's most creative, most beautifully composed plates and, in the rendering of surface textures, one of the most technically accomplished.

Next in point of time are three outstanding and brilliant examples of Rembrandt's etched work of his second period. The simple, intimate and charming landscape, "Cottage with a White Paling" (H. 203), dated 1642, with its open treatment of sky, offers an interesting contrast to the more monumentally



128. THE KNIGHT, DEATH, AND THE DEVIL ALBRECHT DÜRER
Engraving, Dodgson 70, only state



134. PORTRAIT OF EPHRAIM BONUS, JEWISH PHYSICIAN
REMBRANDT HARMENSZ VAN RIJN
Etching and Dry Point, Hind 226, state II/II



132. THE THREE TREES

Etching, Hind 205, only state

REMBRANDT HARMENSZ VAN RIJN

conceived print of the following year, "The Three Trees" (H. 205), the most famous of all Rembrandt's landscape etchings.

Included also in the Prentiss gift is the eighteenth-century copy of "The Three Trees" by the English etcher, James Bretherton. A poor shadow of its celebrated original, it is, nevertheless, one of the better copies, and is in itself a collector's item and of special interest to the student of Rembrandt's etched work.

In the portrait of Ephraim Bonus (H. 226), dated 1647, Rembrandt reveals himself a master both in character delineation and in the handling of chiaroscuro achieved through the use of closely hatched shading.

During the same century in which Rembrandt raised etching to heights never since surpassed, there developed in France an important school of portrait engraving which, with Robert Nanteuil as its head, enjoyed the patronage of the crown and of all personages of rank. One of the foremost members of this school was Antoine Masson, an artist of considerable original talent and with unusual technical powers. The highly personalized and striking portrait of Guillaume de Brisacier (R.-D. 15), of 1664, with its brilliant tonal contrasts is ranked as one of Masson's masterpieces. Though technically less spectacular the engraving of Gaspard Charrier (R.-D. 16) is none the less a magnificent and vigorous portrait in which tonal values are well balanced and harmonious.

LEONA E. PRASSE

CATALOGUE OF PRINTS

BREThERTON, JAMES (SEE UNDER REMBRANDT HARMENSZ VAN RIJN, THE THREE TREES).

DÜRER, ALBRECHT, GERMAN, 1471-1528.

128. THE KNIGHT, DEATH, AND THE DEVIL. (PLATE XXXIX).
Engraving, 1513

Acc. No. 44.96

LIT.: Adam Bartsch VII. 106. 98; Campbell Dodgson 70; Joseph Meder 100. 74, only state.

MASSON, ANTOINE, FRENCH, 1636-1700.

129. PORTRAIT OF GUILLAUME DE BRISACIER (THE GRAY HAired MAN).
Engraving, 1664, after a painting by Nicolas Mignard. Acc. No. 44.97

LIT.: A. P. F. Robert-Dumesnil II. 111. 15, state IV/IV; Alice Wolf, *The Edward B. Greene Collection of Engraved Portraits and Portrait Drawings*, New Haven: Yale University Press, 1942, No. 41.

Brisacier, a famous swindler, was secretary to Marie Theresa, first queen of Louis XIV, of France.

130. PORTRAIT OF GASPARD CHARRIER.

Engraving after a painting by Thomas Blanchet.

Acc. No. 44.98

LIT.: A. P. F. Robert-Dumesnil II. 112. 16, state III/III.

Charrier was *Lieutenant criminel au présidial de Lyon*.

REMBRANDT HARMENSZ VAN RIJN, DUTCH, 1606-1669.

131. COTTAGE WITH A WHITE PALING.

Etching, 1642.

Acc. No. 44.99

Watermark: Fool's Head (Churchill 355).

LIT.: Eugène Dutuit V. 464. 229; Dmitri Rovinski 232; Arthur M. Hind 203, state II/II.

132. THE THREE TREES. (PLATE XL). *Withdrawn* 4/67

Etching, 1643.

Acc. No. 44.100

Watermark: Fool's Head (Churchill 355).

COLL.: A. Freiherr von Lanna, Prague (Lugt 2773).

LIT.: Eugène Dutuit V. 450. 209; Dmitri Rovinski 212; Arthur M. Hind 205, only state.

BRETHERTON, JAMES, BRITISH (ENGLISH), ACT. 1770-1790.

133. THE THREE TREES.

Etching, copy after Rembrandt's etching of "The Three Trees."

Acc. No. 44.95

COLL.: Oscar B. Stillman, Baltimore.

LIT.: Eugène Dutuit V. 451, copy No. 1.

REMBRANDT HARMENSZ VAN RIJN, DUTCH 1606-1669.

134. PORTRAIT OF EPHRAIM BONUS, JEWISH PHYSICIAN. (PLATE XXXIX).

Etching and drypoint, 1647.

Acc. No. 44.101

Watermark: Coat of Arms (Churchill 286).

LIT.: Eugène Dutuit V. 482. 256; Dmitri Rovinski 278; Arthur M. Hind 226, state II/II.

Ephraim Bonus (or Bueno) was born in Portugal. He established himself as a doctor of medicine at Amsterdam and there obtained the rights of a burgher in 1651.

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